THE NEW YORK DRAMATIC MIRROR.

VOL. XXV., No. 635. NEW YORK: SATURDAY, FEBRUARY 28, 1891. PRICE TEN CENTS.

MISS REHAN—AS LADY TEAZLE

CHARLES WHEATLEIGH AS SIR PETER

JOHN DREW AS CHARLES

HENRY TAYLOR AS SIR OLIVER

A SERMON IN STONE.

We have had "poems in pontlace" and "porcelain ballads," and now we have a theatrical company in Dresden china. Can be seen each evening at 8.15, with a Wednesday and Saturday matinee! Seats purchased upon the sidewalk will be refused at the box-office.

Come early and admire the paintings in the foyer and study the monogram upon the curtain.

Lights down—up goes the curtain.

> The elephant now goes round and round,
> The band begins to play.

As we watch the players move about the stage, or pose upon the spindle-legged chairs, we gaze out of the gathering gloom that has fallen upon our two dollar seats and find it hard to believe that we are not looking at a huge cabinet shelf with life-size figures, and that an unseen finger and thumb are not manipulating a set of wires at the back, sending each figure in turn to the footlights with his little speech upon his lips and then jerking him back into his slot.

How unreal it all is! How theatrical the lords and ladies were in those days when they danced the minuet with drawn swords, and each fair dame lifted her foot just so high as her neighbor and presented a funereal cast of countenance, as though the dance were an obsequy while the hearse waited at the door below.

When Miss Rehan—sh! speak softly—comes dipping and dancing down centre in pearl powder, paint and patches, a suppressed feminine quiver pulsates through the orchestra (for balcony seats have no souls), as though she were a sort of human pyrotechnic that had just been touched off in the wings.

But as she stands there dimpling through her lorgnette, or coddling Mr. Wheatleigh with what poetic young space writers are pleased to call her "purr," it takes but a baby flight of the imagination to place her on a Parian pedestal, put her best foot foremost, curl the tail of her gown around it, her head to one side, a smirk on her lips, and hey, presto! you have a most exquisite ornament for that dark corner of the hall.

Let the petrifaction take place during one of her sweeter moods—not when she is doing that society clog dance which Brinsley Daly has injected into the lines "Am *I* to blame because flowers are dear in Winter? I would that roses and lilies—and lum-te tum, lum-te-tum, lum-te-tum-tay!"

That dance does not belong under the head of Bric-à-brac. It is more on the plan of the French dolls that have internal machinery that winds up and runs down like a clock.

But you want a dainty statuette for that end of the white and gold room where the lace curtains fall together. A quaint, old-time figure with a fan pressed against her low-cut gown and a grace in her satin skirts that seem to have the scent of lavender? Then catch Mrs. Candour in a high-backed chair, taking snuff with Sir Benjamin Backbite; raise the wand at the proper moment and you have a piece of priceless ware that will shine out from the lace curtains.

But the rest of the room looks bare and empty. You need a figure for the top of that high curio stand. Charles? Just the thing! A gay and gallant figure, a trifle shaky about the legs, but the legs will not show up on that cocobolla eminence, and the shoulders and upraised arm holding the wine glass are all that any self-respecting statue could desire.

Change him to stone as he winks at his wild companions and sings

> Let the toast pass,
> Drink to the lass,
> I'll warrant she'll prove
> An excuse for the glass.

At other times there is a calm dignity about him, which ill accords with the dare-deviltry of the part he has been chosen to play. We

MRS. GILBERT AS MRS. CANDOUR

imagine there would be a strain of prudence in all his recklessness, a worldliness in his wildest moments that would kill half their charm. There is a modern look in his eye and a cynical curve to his mouth that no scapegrace ever wore since Adam's unpleasant escapade with the apple.

Joseph, Sir Peter and Sir Oliver are more suitable for the top of the library bookshelves. They are staid and sober figures. Sir Oliver, all frankness and honesty as expressed in his direct gaze, his generous proportions and hearty voice. Joseph, slinking about in spite of his satin coat with "arch hypocrite" written in the curve of his shoulders, the insinuating turn of his head and the oily whispers with which he addresses Lady Teazle

A model group of old-time gentlemen!—when they stand still or gaze in a well-bred way at the large and fashionable audience. But when the button behind the scene is pressed and they step forward obediently to speak—how the shade of Sheridan must weep—if shades can weep—and how the spirits of actors dead and gone must moan "Go to, you nineteenth century mummers, in your correct costumes and gorgeous settings! Get ye back into your other clothes—your dress-coats and your silk hats. These trappings of past times fit well enough upon you, but when you presume to speak the lines that no amount of 'adapting' can mangle out of shape, you seem tawdry and incapable—fit only as ornaments for mantel shelves!"

And as for Sir Peter—why, we like the old fellow in spite of his weaknesses. It seems quite natural that he should allow himself to be be-fooled by this most modern sorceress, who talks like so many of the very swell New York women that she has acted upon this very stage that one need only close one's eyes and listen to her voice and imagine that

GEORGE CLARKE AS JOSEPH

she is walking down to the Lottery of Love footlights, searching her pocket-book for the wherewithal with which to leave John Drew forever and "go home to mamma" while the effete orchestrions play "I Had Fifteen Dollars in My Inside Pocket."

Why call the play "a comedy in six acts?" Why not "A lesson in Dresden china?"

The *morale* of The School for Scandal is just as applicable to-day as it was in the time of sedan-chairs and snuff-boxes.

There are Madison Avenue wives that run up bills at Thorley's and there are Josephs, too, not picturesque enough for statues—in wide trousers and derby hats—who hang about club-windows and talk down reputations, and are the veriest Pecksniffs under their satin waistcoats.

And, perhaps, those giddy matinee maidens that troop down to the front seats in Redfern jackets and violet bouquets, can learn a little of what an ugly thing ill-nature is. Perhaps they can be made to understand that gossip over other people's affairs is just as vulgar at the afternoon tea as when indulged in by Dresden china figures on a modern stage.

There are sermons in stones—so we are told—and here we have a capital sermon with firstly, secondly and thirdly presented to us through the medium of acts, with an intermission to rest and hear the band play, or perhaps step out and take the air—the ventilation is not all that it might be. There is no collection, no home truths hurled at one from the footlights. In fact, all the unpleasant features of an ordinary sermon are left out.

We watch the puppets walk about, we hear the words they utter, and we find ourselves resolving unconsciously to cut that Mrs. Know-it-all who always has the latest gossip at her tongue's end.

Something thrills up our spines and quivers.

That is conscience and self-reproach—an irresistible force meeting an immovable one—and the consequence is a resolve to cultivate a nobler spirit and a broader charity. (Rich uncles in disguise may happen round our way some time.)

But oh, what a disappointment awaits us at the close of the play!

We sit patiently expecting the usual game of "tag" which this talented coterie has been wont to favor us with before the curtain falls.

What is amiss?

Have the wires crossed? Have the unseen finger and thumb lost their cunning?

Charles steps out modestly, with a neat cut-and-dried Dalyesque recitation, and then—whirr—whiz—click—he pops back into his place—but where, and oh, where, are the other people? Where is the dramatic *pousse café*—Drew-Lewis-Gilbert-Rehan—each with a confidential line to the audience?

They have been left out!

The curtain falls with a thud, which is, to say the least, nauseating. We pass out silently, with a vague feeling of dissatisfaction, which almost overbalances the good resolution we have formed. As we turn from the fast-emptying house a mocking laugh rings somewhere off behind the curtain.

Is it the ghost of Richard Brinsley Sheridan, the wraith of Shakespeare, or the spirit of the little Ching-Ching boy who used to give us our programmes at the door? None of these. Heaven help us! It is Dorney tacking a notice on the dressing-room doors, which says that

"Any member of this company found wearing plaid trousers in the daylight—on Broadway—will be considered as having resigned therefrom, and may Heaven have mercy on his soul!"

OLIVER JURGENSEN is doing good work on the reportorial staff of *The Daily Continent*, besides being an occasional contributor to the *Times*. He will be the advance agent of Marie Hubert Frohman again during her Spring tour.

AT THE THEATRES.

Tony Pastor's.—Variety.

Monday was a gala night at Pastor's. The house was sold out before evening, and the count of the people turned away showed over fifteen hundred. Jennie Hill, the greatest of London music hall performers, was the magnet that drew the crowd.

The bill contained such excellent features as Harry Kernell, the St. Felix Sisters, the inimitable Maggie Cline (who had a floral levée) and other clever people, who passed the time most pleasantly until Miss Hill's "turn" came.

When she entered as a soap-boiler's daughter and proceeded, with infinite zest and electrical vivacity, to describe her adventures "On the Continong" the house gave her a thundering welcome and filled the intervals when the brilliant artiste paused for breath with such cheers, such hand-clappings, and such tattoos of enthusiastic feet and umbrellas as were never heard before under the dome of Mr. Pastor's theatre.

Her next character was a coffee-shop waitress, a type thoroughly Cockaigne but so humorous and so artistically presented withal that the audience again went wild with delight.

Then she sang a descriptive song "Masks and Faces," displaying remarkable versatility and considerable dramatic power. The fourth and last of her sketches was "Arry," a costermonger out for a Sunday, the point of whose dress and mystifying lingo was more or less lost on the New York public.

But the house called Miss Hill back, filled the stage with great floral pieces, pelted her with bouquets, and insisted on her making a speech, which she did, very brightly and modestly. Then Mr. Pastor was compelled to appear and tell his patrons how glad he was that his imported star had hit their fancy, and then there was a final salvo of applause that shook the house as alarmingly as did the small riot attendant upon Miss Cline's throwing out of the formidable McCloskey.

In brief, Miss Hill justified the reputation that preceeded her and made herself a solid New York favorite immediately. She is a revelation in music hall accomplishments, and her stay with us cannot fail to be a happy and a prosperous one.

All the critics and many of the fashionable first-nighters were among the refined and enthusiastic throng that cheered the new-comer.

Hammerstein's—Husbands and Wives

The second week of Manager Hammerstein's laudable undertaking to establish a stock company at the Harlem Opera House began on Monday to a continuance of good patronage. But it is a serious question, and one yet to be determined, whether the residential region above Central Park, which is practically shut out from the great floating population that forms an important element in the calculations of managers on Broadway, either can or will support a permanent company.

Husbands and Wives, the first of Mr. Hammerstein's productions, is an adaptation from the German, thoroughly farcical in structure, rather far-fetched in plot, but having a good deal of witty dialogue and maintaining from first to last genuine briskness of action.

The plot revolves about the devices of a valet to separate his master and mistress, the unsuccessful attempts of the latter to secure a divorce, and ending, of course, with the inevitable reconciliation. The first act is clever, the second boisterous, and the third explanatory.

To those who do not know Mrs. Dion Boucicault's skill as a comedienne, her Edith Iredell fell little short of a revelation. Thoroughly cognizant of the delicate boundary line between comedy and farce, she never once overacts or forgets that she is impersonating the character of a well-bred, educated woman. Her acting is quiet, reposeful and exquisitely finished, while some of her artistic comedy touches are delightful.

Robert Hilliard gives a humorous performance of Iredell. Charles Dickson is clever as Sir Elliott Sparkins. Ida Van Sicklen is acceptable as Lady Sparkins, Amy Lee vivacious as Victorine, the prima donna, and W. T. Melville contributes a capital sketch as the Hon. Mr. Buckingham.

Mr. Hammerstein is to be congratulated on the excellence of the company he has gathered together. Among his announcements of future productions is Pillars of Society, a piece that we think he would do well to leave severely alone. There is no chance whatever of its making a popular success, and his present company—admirably adapted for farces and possibly equal to the requirements of not too exacting dramas—is utterly unsuited to the demands of Ibsen's difficult play.

Windsor.—Siberia.

A large audience attended on Monday evening the opening performance of Siberia at the Windsor Theatre.

Maurice Drew, Charles E. Gotthold, Charles B. Watte, Adelaide Fitz-Allen and Lizzie May Ulmer appeared in the principal roles.

Next week, MacLean and Prescott in Cleopatra.

Herrmann's.—All the Comforts of Home.

Last Thursday evening William Gillette's amusing adaptation, All the Comforts of Home, was revived at Herrmann's Theatre. The house was well filled and the performance pleased the audience.

The cast, with one or two exceptions, is entirely new, and the change is hardly an improvement. M. C. Daly, although funny, merely gave an imitation of the original creation, and the same might be said of most of the others.

Shelley Brown's old music teacher was a less exaggerated performance than his predecessor's, which is to his credit. Rose Eytinge was admirable as Mrs. Bender, and Lilla Vane bore off honors as the opera-singer.

The boy who "gets 'alf" has been replaced by Roxanna Perkins, a "slavey," a part written with Johnstone Bennett in view. If Miss Bennett had kept to the original part, and played it in boy's clothes, we fancy the change would have been more welcome. Apart from the improbability of the situation, the character itself is not nearly so amusing as when played in its first shape. But Miss Bennett, who is blessed with an irrepressible sense of humor, a saucy face, and supreme self-possession, did the best she could with it, and now and then succeeded in raising a legitimate laugh.

William Faversham's performance of the part of Alfred Hastings, the nephew, scarcely did him credit. By infusing a trifle more warmth and spontaneous humor into his lines, and by striving less after effects which only result in making the actor appear mechanical, Mr. Faversham's impersonation would be more satisfactory.

Broadway.—Harebell.

Harebell, or the Man o' Airlie, which was revived by Lawrence Barrett at the Broadway Theatre last Monday night, is not by any means a cheerful play, and its gloom is steadily progressive.

The character of Harebell, however, is one of Mr. Barrett's best personations, and his acting in this role retains all of its former artistic merit.

John A. Lane as Lord Steelman and Beaumont Smith as Sir Gerald Hope did creditable work. Frederick Vroom as George Brendon was a wild, weird and terrible villain. The fact that he was decidedly shaky in his lines may have had something to do with his wretched delivery, but we are at a loss to account for the woodenness of his acting.

Ben. G. Rogers was excellent as Saunders, and Emma Gale proved delightful as Kate Steelman. Mrs. Beaumont Smith invested the character of Mary Harebell with the ingenuous charm of rural simplicity, but her attempt to reproduce the Scotch accent was not very successful.

The scenery was noticeable for artistic realism, and the costumes were decidedly picturesque.

Grand.—A Pair of Spectacles.

At the Grand Opera House, on Monday night A. M. Palmer's company presented A Pair of Spectacles and The Man of the World to a full house.

The cast was in the main the same as on the original production, with three exceptions—the parts of Uncle Gregory being entrusted to Charles Harris, Lorimer to J. L. Carhart, and Mrs. Goldfinch to Emily Seward. The highly artistic acting of J. H. Stoddart as Benjamin Goldfinch, and the humorous personation of the butler by Herbert Millward, delighted the audience.

The promising young actor, H. Woodruff, has much improved in the part of Dick Goldfinch, which is now a very creditable performance. Walden Ramsay acted as Percy with customary efficiency.

Emily Seward as Mrs. Goldfinch was decidedly disappointing and amateurish.

Charles Harris as Uncle Gregory changed the whole tone of the play by infusing humorous pomposity into his role, and was accordingly rewarded with laughter and applause. With a makeup like a German caricaturist's idea of a Cook's excursionist, he invested the part with a swaggering, blustering self-satisfied John Bull air, in which the hard, griping nature of the selfish man of the world was overshadowed. J. L. Carhart was rather colorless as Lorimer.

Koster and Bial's.—Variety.

There is a great variety of talent at Koster and Bial's this week. Among those most worthy of mention that appeared on Monday night were Horace Randall, whose comic monologue causes no end of mirth; the Coleman Sisters, serio-comics of considerable cleverness; A. O. Duncan, whose ventriloquism is always pleasing, and the Glinseretti troupe, who are, as advertised, marvelous acrobats. The new burlesque, The Dandy Dragoons, contains features of interest, and with the indefatigable and indescribable Carmencita, make up a programme of superior excellence.

Jacobs'.—Lost in New York.

Washington's Birthday was celebrated in a loyal manner at Jacobs' Theatre on Monday last, as Lost in New York attracted very large audiences to both the afternoon and evening performances.

The "eighty tons of actual water," advertised in the programme as being contained in a tank seventy-five feet long and thirty feet wide, gave a realistic appearance to the East River scene of the third act.

George A. Wright appeared to advantage as Arthur Wilson, and William H. Ryno as the sturdy lawyer, Horatio Chester, was quite amusing.

Lottie Alter proved a lively New York waif, and Henrietta Scott as the blind mother made quite a hit, and the same may be said of Florence Stover, who played the part of Caroline Peabody. The piece was nicely staged.

Next week Cleveland's Genuine Colored Minstrels.

People's.—The Inspector.

The tour of The Inspector company closes this week at the People's Theatre, and on Monday evening the piece was presented at that house before an audience that was more than appreciative.

Most of the players seen in the cast when the piece was done here before are still with the company, but the play has been altered considerably and, we must confess, for the better.

Fraser Coulter was capital, as usual, as the Inspector, and Lida McMillan, a clever actress, worthy of better roles, did more than credit to the part of Sylvia Drake.

Barry Johnson, Walter Osmond and Byron Douglas were also loudly applauded for their effective work.

Standard.—A Poor Relation.

Sol Smith Russell appeared on Monday night at the Standard Theatre in E. E. Kidder's comedy-drama, A Poor Relation.

The play and Mr. Russell's performance of Noah Vale, the poor inventor, were reviewed in these columns when the piece was first produced in New York.

Last Monday, Mr. Russell's acting as Vale was such that it produced laughter and tears and much applause, in token of his art. His interpretation of the part is unique and charming.

The supporting cast was capable, and the performance moved smoothly.

At Other Houses

Nerves is an "open gate" to merriment at the Lyceum.

John Needham's Double at Palmer's is well liked by metropolitan theatregoers.

Sunlight and Shadow fills the Madison Square nightly.

Mr. Potter of Texas will remain at the Star until March 21.

Poor Jonathan is in its fifth month at the Casino, and still crowding the house.

The last weeks of The County fair are at hand at the Union Square.

Reilly and the 400 are drawing immense houses at Harrigan's.

The current week is the last but one of Blue Jeans at the Fourteenth Street.

A Straight Tip keeps up its reputation as a money-maker at the New Park.

Nat Goodwin's humorous acting in The Nominee is attracting good houses to the Bijou.

Men and Women continues its prosperous career at Proctor's.

THE TRUTH ABOUT IT.

Last Saturday Charles Frohman became responsible for the statement that several New York managers had entered into a secret organization to boycott those actors and newspapers that did not "go their way."

A MIRROR reporter immediately saw the several managers in question and it transpired that the alleged conspiracy was merely the discussion of the expediency of organizing a local Theatrical Managers' Association for protective purposes.

Manager Daniel Frohman said: "Our only object in organizing would be to carry out the programme of the Theatrical Managers' Association, as it was laid down when first reported. We desire to act conjointly when our united interests are at stake.

"Under that head come railroad matters, copyright cases, play-piracies, ticket speculators, and all questions appertaining to the building and maintenance of theatres.

"This report that we intended to do battle with the press is as ridiculous as is the other statement that we were going to combine against the actors. Our Association will exist for a specific and legitimate purpose—one that affects us all as managers only. Far from being hostile to actors, the combination we contemplate should prove of benefit to them."

Other managers, evidently alarmed by the false construction placed upon the objects of the proposed association by the press, refused to speak on the subject at all, while others thought it expedient to juggle with the truth and deny any knowlege of it whatever. Their names, however, are among those signed to the compact, or agreement, to which all the prominent city managers—except one—have affixed their signatures.

Such a managers' association is urgently needed. THE MIRROR heartily approves of its legitimate objects.

MORE KIND READERS.

Mr. Caleb F. Wright, of Philadelphia, writes to THE MIRROR as follows:

"I should be only too happy to follow the example of Mr. Burley, by sending my copy of THE DRAMATIC MIRROR to any address you may name. It has been a cause of regret that I did not know some one in the profession to whom I might forward my copy and who did not enjoy, as I do, the privilege of seeing your admirable paper regularly.

"I am not an actor, but I have always taken a deep interest in all questions affecting the drama. Your able and impartial criticisms of managers, actors, authors and plays, enable me to form an intelligent opinion on all matters theatrical, and to learn something of the men and women who are doing conscientious work for the advancement of art in the dramatic profession.

"I think, for instance, that it is impossible to know of the high standard Mr. A. M. Palmer has always maintained and to have watched the splendid work of his Madison Square company, without being deeply interested and sincerely wishing all success to him and the ladies and gentlemen who form that fine organization."

"We, the laity, learn this through the medium of THE DRAMATIC MIRROR, and I feel confident in saying that it meets the requirements of all that desire intelligent and reliable information concerning the affairs of the stage."

Another reader, Mr. W. Low, of Buffalo, writes:

"A knowledge of pleasure which surely must be derived from keeping in touch with the guild—as who can fail to do who weekly receives a visit from THE MIRROR?—prompts me to fall into line with your Baltimore correspondent. Send on the name of another unfortunately superannuated actor, Mr. Gurney."

On receipt of the foregoing letters a reporter was dispatched to the office of the Actors' Fund to obtain some more names. He was Mr. Gurney found equal to the emergency, and he furnished the names and addresses of four professionals, who are in every way deserving of the kindly attention of our thoughtful readers. Here they are:

Samuel Drake and Robert Butler, St. Johnsland, King's Park, Long Island, New York.

Harry D. Gale and Agnes Hampton, Home for Incurables, Fordham, New York.

THE MIRROR would suggest that Mr. Wright send his copy to the actors at St. Johnsland, and Mr. Low to those in the Home for Incurables. By that means the two copies will regularly reach four worthy professionals.

PAULINE HALL'S CAPER.

SHE VISITED CHURCHILL'S YESTERDAY AND CAME AWAY DELIGHTED.

"What do you think I've been doing?" said Pauline Hall to her dresser, as she entered the Detroit for rehearsal yesterday noon, and was met at the door by her faithful companion and occasional chaperone. "Nothing wrong, I hope," was the reply. "No, nothing very wrong, only I'm sorry I'm not a man."

"What! You, Pauline Hall, sorry you're not a man?"

"That's what I said," replied Pauline, "and that's what I mean. Why, I've just come from the very nicest place I've seen in a long time, and I only left it because it wouldn't have been strictly proper, you know, for me to have stayed longer. But I saw it all, and I wonder no longer why men stay out sometimes late at night, as they say they do. What do you think of it, Kittie? It was a drinking-place that I was in just now, and just the loveliest place I ever saw. I wished I was a man all the time I was there. It's just around the corner from the theatre, and you must see it before we leave Detroit. It's a whole show in itself, and Mr. Churchill is the manager. I went round there just now with our treasurer, Fred Price, and Mr. Lathrop, the manager of the theatre (Mr. Price calls him 'Jim'), and I was just delighted. It is a charming place, and what do you think they had right in the centre, where everybody could see it? One of my pictures on a silver easel draped with plush and covered with fresh roses! I was startled when I saw it, and delighted when Mr. Churchill told me it had been there for several days before I came. They say ladies seldom visit Mr. Churchill's place, but all I can say is that if I were a man I would love to take a lemonade there every hour of the day."—*Detroit Tribune.*

"THERE is still money enough hereabout to spend for adequate return in the amusement line, but not a dollar to throw away on a 'bum show' and a lying theatrical bunco steerer."—*Kansas City Star.*

THE HANDGLASS.

THE subject of the painting on the Brooklyn Park Theatre curtain is Sappho, and her name is inscribed beneath. An ingenuous Brooklyn girl was heard asking her escort the other evening if Sappho meant "fire-proof."

† † †

ARTISTICALLY CORRECT.

BIJINKS.—"Why does Staggeract always wear plaid clothes?"

BJONES.—"He says he wears them to match his checkered career."

† † †

A COMPANY in Texas is playing Hamlet with an introduced tank scene in which Ophelia drowns herself.

† † †

HIS IMPRESSION.

KNOWALL.—"I saw Miss Jollyboy at the Carmencita ball."

WAVOTTE.—"Cutting up high as usual, I presume?"

KNOWALL.—"Well, I thought she was cut rather low, myself."

† † †

MR. TRAGEDICUS is reported to have said that the boys in the gallery are called "gods" to distinguish them from the devils who sit in the orchestra chairs and write criticisms.

† † †

THIS is the kind of joke they sprung upon one at The Dazzler

FUNNYMAN.—"How do you feel to-day, Lastlimbe?"

LASTLIMBE (*a dyspeptic*).—"I feel that same old gnawing at my chest."

FUNNYMAN.—"Same old gnawing, eh?"

LASTLIMBE (*gloomily*).—"Yes, I felt it now for about eight years."

FUNNYMAN.—"Say, Lastlimbe, you ought to set a trap for that."

† † †

A MODERN INSTANCE.

SHE came into the room, where he sat alone, with a glittering knife in her clenched hand amid the folds of her dress.

Her face was white and drawn and her eyes were wild and haggard looking.

He, the man whose name she bore, sat by the grate fire, deep in thought, and never heard the slippered footfall of the beautiful woman who now stood behind his chair with a strange, cold smile upon her lips.

Suddenly with a gasp she cast the knife from her toward the bed of glowing coals, but it sank silently into a divan at the other side of the room.

"I cannot" she moaned, wearily, "*I cannot*" and she fell in a white heap upon the floor at his feet.

A pitying, Keleeyesque expression broke across the gothic granite of his cheek, and he murmured in deep, tender, Seventh regiment tones "What is it, my darling?"

But she spoke no word, only raised one white hand towards him, in which was clasped a lead pencil.

She had been trying to sharpen it, poor girl!

The End.

† † †

THE ossified man was in Brooklyn last week and said he never felt so much at home in his life.

† † †

FOOTLIGHTER.—"Why do you look so blue, Winglets, and where is that diamond stud you used to wear?"

WINGLETS.—"I've just had a benefit."

† † †

A THOUGHTLESS *Tribune* writer commenced an article: "I walked down Broadway for several blocks yesterday with Mrs. G. H. Gilbert." And now very likely Mrs. Gilbert is shaking in her shoes for fear that the news that she was walking on Broadway may get about.

† † †

BIJINKS has taken his friend Bjones and Mr. Soho (*just from London*) into a cafe.

BIJINKS.—"What will you have, Bjones?"

BJONES.—"Beer."

BIJINKS.—"I'll have some vichy. (*To barkeeper.*) Some beer and vichy. Mr. Soho, what will you have?"

MR. SOHO (*who has heard of the strange American drinks*).—"I'll try the same thanks—beer and vichy."

† † †

Life recently advertised a job-lot of theatrical jokes among which was one which will probably remain unsold: stating that Fanny Davenport was to appear as Cleopatra shortly, with Sarah Bernhardt as the Asp.

† † †

A BOSTON girl has devoted four years to the education of her toes, and is going to head a ballet as premiere danseuse. Report says that she wears eyeglasses while executing the most difficult figures.

† † †

HI-SEES.—"Miss Lowcutte dresses well for a burlesque artist, doesn't she?"

JAGGERS.—"You should see her as the Queen of the Sea or the Sea Serpent's Bride. Her costumes are out of sight."

† † †

THE latest thing in theatrical puns comes reads like this: "The baby anaconda 'Antony" with the Cleopatra company shed its last year's skin to-day."

† † †

A MIDNIGHT BELL.

"WHAT is the largest city in the world?"

"Chicago."

"Who told you that?"

"A Chicago man."

"Well, don't you know more than to believe anything a Chicago man tells you?"

† † †

THE latest rumor in Europe is that the great John L. is a son of Sir Arthur Sullivan.

† † †

COMDOWN.—"What are Winglets' strongest points as an actor?"

WAVOTTE.—"The toes of his shoes."

† † †

THE *Judge* says Lydia Thompson's smile is not so fascinating as it once was, but there is more of it.

† † †

BIJINKS.—"Why do they call Staggeract a 'serio-comic?'"

BJONES.—"Because his jokes make the audiences so sorrowful."

J. M. HILL'S PLANS.

"My arrangements for this and next season are pretty well completed," said Manager J. M. Hill, as he escorted a MIRROR representative into his salmon-pink room in the Standard Theatre Building. "Neil Burgess as the star in The County Fair will remain at the Union Square until March 28, when he will close to play in the large cities. A grand production of the greatest success in its line ever known in this country, with one exception, Ship Ahoy, will then be brought out. It will be presented by an entirely new company and with all the scenery and costumes new.

"Ship Ahoy has made a notable success in Boston. The company will make a tour of New England after it finishes at the Hub.

"For the Union Square production of Ship Ahoy I have secured a contralto with a highly cultivated voice, but with no reputation as yet, because she is a society girl. I am not at liberty to give her name. She has never been married, consequently there is no divorce suit. She was never injured in a runaway accident, and she is on the best of terms with her parents. You probably wonder why I have cast her for the part. It is because I believe she can sing it. The costumes of the production will be by Dazian, while George Heineman will paint the principal scene—that of the Isle of Palms. I have only arranged for the opera to run four weeks, but if it is a success I may be able to buy off other attractions.

"The next season at the Union Square will open Sept. 14 with the production of a new comedy by Mark Twain. It will run for fifteen weeks. Then come MacLean and Prescott for two weeks, and then a big production of my own, of which I can give you no particulars now.

"At the Standard, Lydia Thompson in The Dazzler will probably continue until the engagement of U and I on March 16. The run of the latter piece is unlimited, as nothing has been booked to follow it. On Sept. 7 Frederick Paulding will open in The Struggle of Life for three weeks, followed on Sept. 28 by The Bostonians, for five weeks. Then we have Hoyt and Thomas' attractions for the year, unless the new theatre to be built for those gentlemen is ready, in which event I have arranged to accommodate them with a release from their contract with me."

A TWO-SIDED STORY.

Frederick Bond is the very latest. He "retired" from Mr. Daly's company early last week. Whether the retirement took the form of a daring escape or a justifiable bounce, seems to be open to doubt.

According to Mr. Bond, he asked Mr. Daly to excuse him from making the European trip with the Daly company next Summer, on the ground that while that professional voyage might result in large artistic satisfaction to the manager, it was an expensive item to the actor. Mr. Bond also said that his wife was not in good health and his presence here was necessary. He offered to re-engage with Mr. Daly if the latter would let the new arrangement date from the beginning of the next regular season in New York.

Mr. Bond claims that Mr. Daly became angry at this, and also because he believed the actor had been entertaining an offer from Charles Frohman. The manager then gave the actor the alternatives of going to Europe or ceasing his connection with the company immediately. Mr. Bond chose the sterner course, walked down to Charles Frohman's office and, the latter having announced that he was free to negotiate, was engaged forthwith.

On Mr. Daly's side it is said that Mr. Bond attempted to play fast and loose with his manager, and deferred giving him a decided answer about a new contract until he had secured himself elsewhere. That Mr. Bond was practically unknown when he became a member of Daly's company. That his talent was recognized, developed by careful training and stage-management, and every opportunity afforded him for advancement. That he had been liberally treated and remunerated by Mr. Daly, who was repaid by ingratitude and disloyalty. That when the matter reached a crisis last week it was necessary for Mr. Daly to put his foot down, and give Mr. Bond his choice of remaining and submitting himself to the discipline of a well-regulated stock organization or of going out by the back door.

Mr. Frohman says that his part in the transaction was simply a straightforward matter of business, and that in engaging Mr. Bond after Mr. Daly had cast him adrift, he was guilty of no unprofessional conduct. Mr. Daly, nevertheless, cherishes a grievance against Mr. Frohman, and considers the latter's course as a veritable *casus belli*. But this does not disturb Mr. Frohman's rest.

THE LAMBS' BENEFIT.

There is commotion in the Lambs' Club. The members are busy completing arrangements for the club's first public gambol. The date fixed is the afternoon of March 3, the place, the Broadway Theatre.

Colonel Robert G. Ingersoll will make an introductory address. Then Lillian Russell will sing, and E. S. Willard will recite. The screen scene from the School for Scandal will be given with the following cast:

Sir Peter Teazle	Edwin Stevens
Charles Surface	Sidney Drew
Joseph Surface	Nelson Wheatcroft
Trip	The Lambs' Boy
Lady Teazle	Neil Burgess
Stage manager, Augustus Thomas.	

Shenandoah, Jr., a condensation of Bronson Howard's play, by an unknown author, will have this extraordinary cast:

General Sheridan	Marshall P. Wilder
General Haverill	Joseph Holland
Colonel West	R. A. Roberts
Lieutenant Bedloe	Maurice Barrymore
Sergeant Barket	Charles L. Harris
Gertrude Ellingham	E. M. Holland

Sheridan's army will be essayed by the members, both professional and lay, of the club.

Augustus Thomas will entertain the audience for a few minutes with sketches—not in this case dramatic, but charcoal and on canvas.

J. H. Stoddart and Maude Harrison have volunteered to appear in the celebrated telegraph scene from The Long Strike.

The entertainment will end with a unique presentation of Richard III. Nat C. Goodwin will appear as Richard, Robert Hilliard as Norfolk, Burr McIntosh as Stanley, John Ego Kellerd as Catesby, Edward Bell as Ratcliffe, Wilton Lackaye as Richmond, Hugo Toland as Oxford, and P. Arthur as Blount.

One of the earnest workers for the success of the gambol said last week to a representative of THE MIRROR: "The entertainment is given by us so that our friends and the public may know what the club is capable of. The entire floor of the Broadway Theatre already has been taken by the club. We have given many private gambols, but this is the first to which the public is invited. We look for a big success."

The profits of the performance will go into the treasury of the club.

MANAGER MARSTON EXPLAINS.

Lawrence Marston, manager of Lillian Lewis, has made the following statement regarding the recent trouble with his company at Chillicothe, O.

"I had no trouble with my company as a whole," said Mr. Marston. "Certain members of the company made demands upon me which were uncalled for and unreasonable, and I, as a business man, promptly refused to comply with them. They went on a strike, and I let them strike all they wanted to, and proceeded with the play without them. Now let me give you a history of my season: the business of Credit Lorraine, my new play, I paid salaries regularly every week, and I hold the receipts of the people. W. A. Whitecar was with me last season. I paid him $65 per week. I hold his notes for $15, which Whitecar asked me to take up in Kansas City. This is the man who refused to go on on Feb. 12 unless he received $20—a half week's pay, six days in advance.

"The next man is Edward Warren. He came to me unable to pay his board. Before he began work for me—at $40 per week—I had to advance him $25 at one time, $47 at another, and $14 on another occasion—in all $86.

"My season opened on Aug. 25, and on Oct. 4 this same Warren who, on Jan. 12 refused to go on unless I paid him $20, a half week's salary, six days in advance, was still in my debt.

"Frank M. Kendrick and Adele Bray jointly asked for $30, a half week's salary. I told them you shall not only have a half week's salary, but a whole week's salary. Here it is now, go on. Did they go on? Oh, no. Kendrick refused, and said I'll stick by the boys.

"The first trouble I had with Archie Cowper and Eleanor Merron Cowper was in Terre Haute on Dec. 11. I had a little altercation with my treasurer, and after the third act Cowper gave me the startling information that Mrs. Cowper would not go on to play in the last act on this account.

"It is a mystery to me why these people made this demand—they knew it would be refused—because they knew I could not and would not be bulldozed. They knew their money was secure. For twenty-five weeks—from Aug. 25 to Feb. 15—I paid their salaries regularly and promptly; now, why, two days before closing, did they serve me such a trick?

"I am ready to swear to the truth of every statement I have made. I look the matter square in the face and find that these people have been guilty of a breach of contract. I am going to test the matter and have sued each one of the strikers. I make money and pay such bills as I justly owe, but don't allow actors to run my business. I pay salaries promptly, and require the actors in my employ to attend to business."

Archie Cowper and his wife, Eleanor Merron, were subsequently interviewed by a MIRROR reporter.

"The statement," said Mr. Cowper, "that I ever told Mr. Marston that Mrs. Cowper had refused to go on to play in the last act, at Terre Haute, is not true. The controversy was entirely between Mr. Marston and myself. When I heard of his shameful treatment of his treasurer, Wilfred North, I was naturally indignant, and asked Mr. Marston if it was true that he had called in police officers to eject Mr. North, after his faithful service the whole season.

"Marston replied 'This has nothing to do with you.' I answered 'it has, because if you have tried to degrade Mr. North, who is a gentleman and has thoroughly performed his duty, how do I know that you might not treat me in the same manner? Marston then asked me if I was going to keep my contract. I answered 'I am,' and then went to Mrs. Cowper to tell her that it was time for her to open the act."

"Mrs. Cowper assured the reporter that the statement of the case in last week's MIRROR was correct in every particular.

"Every time Mr. Marston had a quarrel with Lillian Lewis," said Mrs. Cowper, "he would threaten to close the season with two weeks' notice. This occurred notably at New Orleans, Memphis and Knoxville. You know how Mr. Marston discharged Max Clayton, his business manager, at a moment's notice at Kansas City. This in addition to his treatment of Mr. North certainly did not give us any great sense of security.

"Moreover, Mr. Marston repeatedly failed to pay salaries on Tuesdays. The week we laid off in Columbus he kept us waiting a whole week without paying a dollar on salaries due for the previous week. He had no excuse for this as he was in town. When we were playing to very bad business in Kansas City, Mr. Cowper asked Mr. Marston if he wished to dispense with his services after that week. Mr. Marston said he thought he saw his way clear to finish the season of thirty weeks, and added 'I can't owe you more than one week.'

"The reason we demanded a half-week's salary at Chillicothe is that we were all convinced that he intended to owe us that 'one week.' That may explain why he held back our salaries at Columbus."

MR. MAYER'S STARS.

"I returned from Chicago last week," said Marcus Mayer to a reporter for THE MIRROR, "I left Agnes Huntington playing to the capacity of the Columbia Theatre. She had, to my thinking, the most brilliant opening night in that city since Christine Nilsson appeared there in grand opera, seven years ago.

"Miss Huntington's business averaged $1,500 a night. She has been extensively entertained. Her Chicago engagement is for two weeks. Mrs. Leslie Carter and Margaret Mather were also playing to good houses when I left. All the Chicago theatres, in fact, seem to be prosperous."

"You may say," continued Mr. Mayer, "that I am still the manager of Pauline Hall. She does not recognize me as such. She does not even send me weekly statements. My lawyer, though, tells me that her contract is binding. So at the end of the season she will have to straighten out her affairs with me."

THE sale of the play My Aunt Bridget on Feb. 20 at Klaw and Erlanger's Exchange, terminated the copartnership heretofore existing between George W. Monroe, John C. Rice, and Robert B. Monroe, known under the firm name of Monroe and Rice. By mutual agreement Monroe and Rice will continue to play My Aunt Bridget until April 20, when all existing contracts will have been filled. At the auction sale prescribed by the court My Aunt Bridget was sold to Abe Erlanger for $4,150, and was subsequently bought by Robert B. Monroe for $5,000.

THE NEW YORK

DRAMATIC MIRROR.

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

PUBLISHED EVERY WEDNESDAY

At 145 Fifth Avenue, corner of Twenty-first Street.

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS:

Twenty-five cents per agate line.
Professional cards, $2 per line for three months.
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SUBSCRIPTION:

One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.
Foreign subscription, $5 per annum, postage prepaid.

The Dramatic Mirror is sold in London by our agents, the International News Company, Breams Building, Chancery Lane; at Low's Exchange, 25 Charing Cross, and at American Newspaper Agency, 15 King William Street. In Paris at the Grand Hotel Kiosques and at Brentano's, 17 Avenue de l'Opera.
Advertisements and Subscriptions received at the Paris office of The Mirror, 21 Rue de Rennes.
The Trade supplied by all News Companies.
Remittances should be made by cheque, post office or express money order, postal note or registered letter, payable to The New York Dramatic Mirror.
The Editor cannot undertake to return unsolicited manuscript.
Entered at the New York Post Office as Second Class Matter.

NEW YORK - - FEBRUARY 28, 1891

****The Mirror has the Largest Dramatic Circulation in America.*

CURRENT AMUSEMENTS.

BIJOU THEATRE—THE NOMINEE, 8 P. M.
BROADWAY THEATRE—HARCOURT, 8 P. M.
CASINO—FOUR JOHNSTONS, 8:15 P. M.
FOURTEENTH ST. THEATRE—RUTH JOHNS, 8 P. M.
GARDEN THEATRE—SARAH BERNHARDT, 8:30 P. M.
GRAND OPERA HOUSE—A PAIR OF SPECTACLES, 8 P. M.
HARRIGAN'S THEATRE—REILLY AND THE 400, 8 P. M.
H. R. JACOBS' THEATRE—LOST IN NEW YORK, 8 P. M.
KOSTER AND BIAL'S—VARIETIES AND CABARETTA, 8 P. M.
LYCEUM THEATRE—NERVES, 8:15 P. M.
MADISON SQ. THEATRE—SUNLIGHT AND SHADOW, 8:30 P. M.
NEW PARK THEATRE—A STRAIGHT TIP, 8 P. M.
PALMER'S THEATRE—JOHN NEEDHAM'S DOUBLE, 8 P. M.
PEOPLE'S THEATRE—THE INSPECTOR, 8 P. M.
PROCTOR'S THEATRE—MEN AND WOMEN, 8 P. M.
STAR THEATRE—MR POTTER OF TEXAS, 8 P. M.
TONY PASTOR'S—TONY PASTOR'S CO., 8 P. M.

THE MIRROR'S NEW HOME.

THE offices of THE DRAMATIC MIRROR will be removed to the new building at the South-east corner of Broadway and Fortieth Street about the middle of March. The premises came into our possession the first of the year, since which time the decorating and furnishing of them has been progressing under the direction of Messrs. GEORGE A. SCHASTEY AND COMPANY, of Fifth Avenue.

When completed THE MIRROR publication and editorial offices will be the handsomest, as well as the most conspicuous and accessible of any weekly newspaper in this city. Our mechanical department will remain in the present building until May 1, when it will also be removed uptown.

Our new home is situated in the heart of the theatre and hotel district. It is directly opposite the Metropolitan Opera House and nearly half-a-dozen of our principal theatres. Inside of two years three—perhaps four—more places of amusement will be built within a radius of three blocks. The oldest dramatic agency and the Actors' Order of Friendship headquarters are within a stone's throw. Among the hotels close at hand are the Vendome, Metropole, St. Cloud, Marlborough, Oriental, Normandie and Gedney House.

When we selected this location we were moved by the determination to locate at the point which would be most convenient for the profession during the next five years. The region between Thirty-fourth and Forty-second streets is rapidly becoming the theatrical centre. The removal of the *Herald* to its new building, which is to be erected next Summer, at Broadway and Thirty-fifth street, moreover, will make it an important newspaper district.

As an indication of the popularity of this section of our great thoroughfare it is worthy of note that real estate values and rentals have increased forty per cent. in the last four years, and they are still rising.

The new MIRROR offices are on the line of the Broadway cars, and convenient to four other surface lines and to the Sixth Avenue elevated railroad.

The premises include a spacious publication office on the corner of Broadway and Fortieth Street, and ample accommodations for the editorial writers and reportorial staff. The arrangements embrace special conveniences for the free use of our patrons and the profession generally. In the new offices they will have access to the files of the leading American and foreign papers; desks and stationery for conducting their correspondence; telephone and messengers, and facilities for sending telegrams. In fact, everything will be done to give them a well-equipped and central headquarters, in which they will always be made welcome.

WILL IT LAST.

HOW long will the style of entertainment that is called farce-comedy retain its grip on public favor? That is one of the questions of the hour, and one that far-sighted managers will do well to consider.

Managers and performers are taking advantage of the farcical flood-tide and trimming their sails to catch the gusts of laughter that are speeding so many crafts in the direction of prosperity.

There is no doubt about it that the public, or the majority of the public, whose kindred tastes, fancies or caprices, directly influence the quality and character of stage performances, looks askant at serious plays and artistic productions this season.

Its present desire, and its only desire, is to find a laugh in the playhouse.

The sillier the "show" the quicker the response. The lighter the froth the more it is relished. Buffoonery, gags, rough-and-tumble nonsense, trashy songs, lively feet, swaying skirts, pretty faces, the slang of the pavement—that is what the public expects to find when it seeks diversion at the theatre to-day.

But will it last? Will the golden expectations of the scores of confident spirits that are preparing to embark in wholesale, riotous, unmitigated farce-comedy next season be gratified? Is not the thing being overdone? Can the fickle public be relied on to remain constant to a form of entertainment that has neither inherent vitality nor the enduring qualities that are possessed by a genuine art production?

These questions are worth pondering; they are worth cautious inquiry. The tide may fall as rapidly as it has risen and then there will be many that will have cause to regret their failure to study the field carefully, and refrain from joining the pell-mell rush after the almighty dollar that is based on the idea that the dollar is inexhaustible and that it will never cease rolling after a farce-comedy.

The history of all these crazes is the same, and sooner or later the public grows weary, sated, nauseated, rushes to some other extreme or excess, and then the bottom drops out with the proverbial dull, sickening thud.

This is a semi-chaotic theatrical season; farce-comedy is the rage, but who shall say that the public will not recover from its silly mood and demand something better—say, a year hence?

A ROD IN PICKLE.

PLAY-STEALING has reached a point of systematic development that demands stringent measures to confine it once more within the bounds of toleration, if it cannot be exterminated altogether.

We are glad to learn that summary proceedings will be instituted on a large scale to check the spread of this evil, from which every manager that owns a valuable and successful play suffers at the present time.

The nature of these proceedings we are not yet at liberty to disclose, but we can assure our readers that when the time for action arrives there will be dismay and consternation in the piratical ranks.

NEW theatres are being built so rapidly—in print—that it is difficult to keep track of them all. It is the proper caper for managers to talk mysteriously of sites and plans, without divulging anything tangible or compromising.

PERSONAL.

FROHMAN.—Marie Hubert Frohman will open her Spring tour on March 11 at Syracuse.

GLENNY.—T. H. Glenny is quite ill in this city.

BOUCICAULT.—Mrs. Dion Boucicault has been engaged by Charles Frohman for the production of Mr. Wilkinson's Widow.

ARTHUR.—Flora Arthur has been engaged for Blue Jeans for next year. She is to act as understudy for Jennie Yeamans.

MCLAEN.—Catherine McLaen is reported to have made quite a hit as Faust in Faust Up to Date. Miss McLaen is a clever singer and dancer.

BOOTH.—Agnes Booth gave an informal reception last week.

DOGS.—E. S. Willard says that dogs never bark in this country. He wonders why.

THOMAS.—Augustus Thomas has designed some pretty menus for the Lambs' Club.

CAVE.—Effie E. Cave, of St. Louis, who is well known in concert circles in the West, has been engaged by Willard Spenser for the part of Violet in The Little Tycoon to replace Laura Millard, who was compelled to relinquish the part on account of illness.

PINERO.—A. W. Pinero's new play for the London Garrick is to be called Lady Bountiful.

STEINER.—Emma R. Steiner was highly complimented at Mrs. Frank Leslie's last reception on her operatic score of Tennyson's "Day Dream," the principal selections of which were sung by Tellula Evans and Signor Ducenzi. Minnie Hauk was an interested listener.

MANOLA.—Marion Manola is said to have made a hit in the London production of Maid Marian. This is the American opera that was produced in Chicago last season under the title of Robin Hood.

CHAPPELLE.—Anna Ward Chappelle, a pupil of Nelson Wheatcroft, made her first professional appearance last week at the Metropolitan Opera House, on the occasion of the German Poliklinik benefit. She played Jessie in The Open Gate. Next season she will be a member of one of our stock companies.

MOORE.—It is stated that Adelaide Moore contemplates a permanent retirement from the stage on account of the precarious condition of her health. We trust, however, that after much needed rest Miss Moore will have sufficiently recovered to resume her professional career.

LOWELL.—Helene Lowell, who was recently obliged, on account of illness, to leave the Von Yonson company, is suffering from nervous prostration and heart failure at her home in Providence, R. I. She is said to be in a critical condition.

GAYLOR.—Bobby Gaylor is to appear in a new farce-comedy next season, under the direction of W. A. Brady. Mr. Gaylor is said to have written the piece himself, and his part will be an Irishman of sporting proclivities.

MANSFIELD.—If it be true that attention to detail has much to do with the complete representation of a character, Richard Mansfield will be glad to be informed that snuff should be taken with the left hand. As Beau Brummel, he takes it with the right hand. So studious and conscientious an actor as Vernon made, in the eighteenth century, the error that Mansfield is now making. An old English duke pointed out to Vernon that it was the custom to take snuff with the left hand, so that the right might be immaculate for the purpose of shaking hands with women. Vernon profited by the suggestion.

HOMAN.—Gertie Homan is to finish her engagement in Little Lord Fauntleroy, at Chicago, next Saturday night. On the following Monday she will resume the part of Editha in The Burglar company at Philadelphia.

CRAIGEN.—Maida Craigen has accepted an offer from W. A. Brady to play the leading part, Clara Campbell, in Thou Shalt Not, which will be produced at the Union Square on March 30. Miss Craigen is delighted with the character. She says that the piece impresses her as being very strong, while the theme is delicately treated in its dramatic form.

MARTINOT.—Sadie Martinot sailed from New York last Monday for Italy in search of health and sunshine. She will go to Sorrento. She expects to be away until September, when her new play will be ready for production.

MCCARTHY.—Justin H. McCarthy is said to be furthering the scheme for the establishment of a theatre in London after the model of the Théâtre Libre in Paris.

MANSFIELD.—It is quite probable that arrangements will be made this week by which Richard Mansfield will play a Summer season at the Garden Theatre, opening about May 18, and playing up to the middle of October. A new play is underlined for the opening performance.

MANDEVILLE.—Will Mandeville has been receiving favorable attention from the Western press for his performance of General Knickerbocker in The Little Tycoon.

TOOLE.—J. L. Toole sailed for England, from Australia, last week. He intends to revive various old plays on his arrival in London, and also to produce several new pieces.

LETTERS TO THE EDITOR.

A CARD FROM A. GORDON ROYLE.

NEW YORK, Feb. 26, 1891.

To the Editor of the Dramatic Mirror:

SIR.—In your issue of the 14th inst., you publish a letter from W. R. Moore, manager for Adelaide Moore, stating that I grossly insulted his sister.

Now, I beg leave to deny the charge, and to say that, on the contrary, I received many gross insults from Mr. Moore and from his sister and her maid during the last few days I was with them. I was not the only one of the company insulted by Miss Moore.

Not being in the cast of Pygmalion and Galatea, and playing in Romeo and Juliet the part of Tybalt, which could easily be doubled by the actor playing the Friar (one of the very few on speaking terms with Miss Moore), these two plays being the only two to be given during the last ten days of the tour, they very naturally pounced upon me.

However, I have some regard for Miss Moore's feelings at present. Yet, if I hear either directly or indirectly, or see in print any other such statement from Mr. or Miss Moore, I shall at once make several disclosures which, to say the least, will make it very unpleasant to the Moores, both in this country and in London, Eng. Yours, faithfully,

A. GORDON ROYLE.

ADELAIDE MOORE VINDICATED.

NEW YORK, Feb. 17, 1891.

To the Editor of the Dramatic Mirror:

SIR.—As an actor of many years' experience and as a prominent member of Adelaide Moore's combination for the past three seasons, I desire to flatly contradict the malicious reports that the company has been disbanded because of lack of business. The business during the entire tour, with the exception of that done in a very few towns, has been exceptionally good. Every member of the company has been paid salary and fares from and to New York. In fact, more than one of the company have received more than they deserved, considering their lack of ability and unfeeling conduct (to put it in its mildest form) toward a sick and truly good woman.

That the season has been curtailed is due, in part, to the selfish and, at times, most insulting conduct of some of those members, for I believe, from what I have seen, that had they shown but reasonable consideration for Miss Moore's suffering, her courage and desire to do right are such that she would, although at very considerable risk to her health, have fulfilled all her contracts.

It is to be hoped that, after some months of rest, Miss Moore will again be able to appear. I am sure neither the public nor the actors and actresses of America or England will have cause to regret her doing so. Your obedient servant,

ROBERT DALMAN.

A STATEMENT REITERATED.

AMESBURY, Mass., Feb. 14, 1891.

To the Editor of the Dramatic Mirror:

SIR.—Despite Manager Arthur's assertion to the contrary, candor compels me to adhere to the information sent you stating that the Lyceum Theatre company, which presented The Clemenceau Case here on the 9th inst., stranded after their engagement here. Manager Arthur is evidently loth to have his theatre considered as the burial ground of this decidedly "rotten" company.

Yours truly, JOHN MAHONEY,
Correspondent.

MR. PLYMPTON RECEIVED NO OFFER.

BOSTON, Feb. 14, 1891.

To the Editor of the Dramatic Mirror:

SIR.—I have just read in your paper that a part in Love and War, at the Garden Theatre, had been offered to me.

Such is not the case. I never heard of the play until I read the paragraph, and I have never had any offer from a New York manager this season.

I beg you will give me the authority for the assertion, for it matters much to me. Such false rumors have frequently done me much damage in a business way.

My engagement at the Boston Museum has been by the week and finishes Saturday, Feb. 28, after which date I am disengaged. Very truly yours,

EBEN PLYMPTON.

[The information was obtained from a source thought to be reliable, and that has been found reliable in other instances.—EDITOR DRAMATIC MIRROR.]

ROSE STAHL STILL AT LIBERTY.

TRENTON, N. J., Feb. 18, 1891.

To the Editor of the Dramatic Mirror:

SIR.—In this week's issue of THE MIRROR, I find the announcement that I have been engaged for a tour of the New England circuit, to play leading business in repertoire.

Permit me to say that I have entered into no such arrangement, and that I am still at liberty for the balance of this and for next season.

By making this correction, you will greatly favor,

Very cordially yours, ROSE STAHL.

MISSING: A MANUSCRIPT.

GREENVILLE, Miss., Feb. 7, 1891.

To the Editor of the Dramatic Mirror:

SIR.—Last September I received a letter from Mr. F. W. Bidwell, who wanted to read my comedy called Princess Seraphine, and so I sent it to him at Dallas, Texas. He stated that he wanted it to star Little Minerva Adams, of New Orleans, in, and his letter head showed him to be manager of a company, presenting Scott Marble's Silver Spur.

Some correspondence ensued between us, in which he decided to use the play, as he was pleased with it, and said he would send it to Miss Adams to read, and they had concluded to make it the only piece in their repertoire, and had re-named it A Little Vagabond. He had envelopes and letter heads prepared to this effect, and assured me that, in all the stand and window printing, I, as author, had a prominent place.

The tour, he said, was to open at Baton Rouge, La., but a few days after the date set for opening I received a letter dated St. Louis, Nov. 16, from him, apprising me of some trouble between him and his star, but telling me he was trying to get either Nellie Free or Ollie Redpath to star in the play, which, he said, Miss Adams still had, and he had told her to return it to me without delay.

Several letters to her failed to get a reply, and hearing no more from Mr. Bidwell, and having another manager's consent to read it, I wrote to Mrs. Louisa Bidwell, of the Academy and St. Charles Theatres, New Orleans, and she interested her stage manager, Mr. Brown, in my behalf, who called on an elder sister of Minerva Adams, and explained his mission to her, when she denied any knowledge of it all, and of ever receiving the play. She said she had received one letter from me, in which I depreciated her little sister's abilities, and that was the only time she had ever heard my name.

As I have never seen the young lady in question I, of course, had nothing to say in praise or blame of her abilities as an actress, and would never have been so ill-mannered as to have told her that I found an unflattering opinion of her. Mr. Browne, to whom the sister said that she often received plays from prominent people and managers, asked her to name some to him, who had sent MSS. to her. She gave him one, a Mr. Bidwell, of Chicago.

I think the Mr. Bidwell, who meant to take her out, acted in good faith, and not knowing where to address him I trust this will meet his eye, so that he can explain things. Respectfully, MAY M. WARD.

THE USHER.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

There is no law against the Lambs Club giving a public gambol at the Broadway Theatre, but I suppose it is not impertinent to ask what grounds the members can show for asking the public to come forward and help them out of a pecuniary difficulty.

That the club is in need of funds and that a public benefit is an easy way to replenish the treasury, hardly justifies this remarkable innovation in the management of a social organization.

✦

The Lambs was founded by actors a number of years ago. The founders were nearly all members of Mr. Wallack's company—such as Montague, Beckett, and other good fellows, many of whom have vanished from the earthly scene—and they met modestly and convivially in a place on Union Square over a tap-room.

When the club grew and acquired the dignity of a house of its own, the membership was extended so as to embrace many young and old men about town.

Bye-and-bye the actor element became comparatively small, while the outsiders multiplied. To-day, although it contains several professionals, more or less well-known, the Lambs cannot by any stretch of fancy be called an actor's club.

✦

Bohemian revels, and exuberant wassails that not long ago caused neighbors to hale the chief men of the Lambs before a police magistrate to answer a charge of disturbing the peace of the vicinity, have been the club's principal claims to public attention recently.

I am told that it is in debt several thousands of dollars—whether the result of unpaid dues and steward's accounts, or of poor management of the club's affairs, I do not know.

At all events, members of the profession in and out of the Lambs' fold have arranged to give the performance at the Broadway, with the expectation of putting the club comfortably on its legs once more.

✦

Is not this carrying the benefit business altogether too far? Is it not an unpleasant spectacle to see a body of men, organized for purposes of social recreation, coming before the community with their hats in their outstretched hands?

If the Lambs blended charitable or philanthropic work with their high jinks and other performances there would be some shadow of reason for this benefit. But the fact is that these frisky clubmen appeal to the public for money to pay the piper in order that they may dance.

✦

Zola's opinion of Americans is flattering. Speaking of the copyright bill now in course of legislative transit at Washington he says:

"The Americans are a practical race, and so long as publishers can get their books gratis they will not put a barrier between themselves and these rich poaching grounds. Finally, I do not believe that the United States will become honest and respectable."

The author of some of the best and some of the worst books of the century, falls into the error that persons ignorant of a subject frequently make: he forms his opinion of a large subject from the attitude toward it of a small class.

✦

It would be absurd to say that all managers were play pirates because some managers are play pirates, and equally absurd to say that all modern French literature is disgusting because some of Zola's books are disgusting. In other words, it is not safe to argue from specific cases to general conclusions.

The American publishers that steal foreign books are outnumbered ten to one by the publishers that desire the passage of the copyright bill. The honesty and respectability of our people cannot be impeached because a few rascally publishers constantly help themselves to the works of authors on the other side.

We do not judge the morality of the French people by the practices of the fast and bohemian classes of Paris, or their honesty by the men who have been committed to prison.

It is not because our people approve or countenance dishonesty that Congress has failed heretofore to extend protection to foreign owners of literary property: it is because our political system is defective, and under it selfish interests often have been paramount to questions of national right and wrong.

✦

Madame Bernhardt and Miss Davenport are advertising each other famously by their public self-laudation and counter-charges of gross ignorance in interpreting Sardou's character of Cleopatra.

Fanny says that Sardou meant Cleopatra to be an amazon—not a voluptuary.

Sarah says that Sardou meant her to be an amorous woman—not a strapping virago.

Fanny says that she plays the piece as it was written by Sardou.

Sarah says that she plays it as it was afterward revised and improved by the author.

Thus the case rests, while an impartial public looks passively on and does not attempt to conceal the yawn caused by all this pother about an utterly vapid and uninteresting spectacular piece, which will be forgotten a year hence.

✦

The New York managers' proposed combination for mutual protection is not a cause for alarm among actors or newspapers.

I happen to know something about the plans of the gentlemen in question, and they are entirely above cavil.

A committee of arbitration to settle their own differences—unity of effort in securing special legislation and railroad concessions—a system of forfeits in the event of breaking any of the eminently proper conditions of the compact; that is about all that is proposed.

The propriety of a managerial organization on such a basis as this is self-evident. Its scope is neither aggressive nor apprehensive—it is merely protective.

✦

Why should not the city managers come together like other intelligent men and mutually act for their own and the profession's interests?

The actors have their organizations, the dramatic agents theirs, and yet, when the managers quietly prepare to follow suit, a hue and cry ensues. Let's be consistent.

All the managers—with one or two minor exceptions—had signed the agreement. But it is likely the combination will fall through now on account of the premature publication of the scheme, and the unfair and damaging construction placed upon it by several of the newspapers.

LYDIA THOMPSON RETROSPECTS.

A little woman with soft, yellow hair and bright eyes, with cheeks fresh and face animated, sat in a parlor at the Westminster the other day and talked to a representative of THE MIRROR about her associates and associations. She spoke with the liveliness of youth and the experience of age.

"How did I happen to go on the stage?" she said. "When I was a little girl my step-father lost his money. So, I took to the boards, as a duck takes to water. I always had a taste for dancing and when I was a wee little one and the hand-organ played before our house in London, I would trip my feet to its time."

"My first performance on any stage was as Little Silver Hair in a Christmas pantomime of that name. I don't remember much about the occasion, except that old Mr. Chippendale was the manager, and that I wore my long flaxen hair intertwined with silver threads loose about my shoulders. My next character was Little Bo-Peep.

"The first real burlesque I ever played in, however, was Ixion. A little while after that I appeared in a truly funny piece called Paris. Henry Irving was in the company. He was Enone. I shall never forget his appearance. He wore a partly Greek costume. For the rest, he had on a poke bonnet, a little shawl over his shoulders, and he carried a Mother Gray's umbrella. He was extremely comical—especially when he sang. Others in the company were Mrs. Charles Matthews, who played Venus, and Louise Brough and Edward Saker, who were the twins, Castor and Pollux."

"It is said that you were the first actress to appear on the stage without the conventional skirts," interposed the reporter.

"Oh, my, no!" exclaimed Miss Thompson. "Madame Vestris, long before my time, discarded them and donned trunks."

"Did you limit yourself to burlesque in those days?"

"By no means. I was, and am fond of comedy, and I have played in many. In the good old days, you know, the burlesques were only afterpieces. They were never divided into acts. It was thought that the fall of the curtain would nip hilarity. Ixion was my first departure from that idea. It proved that the notion was wrong. Those short burlesques, though, were many of them very clever. H. J. Byron and Robert Reece wrote the majority of them. In time the two act burlesque was the vogue.

"My first American appearance in Ixion was at Niblo's Garden. Rose Coghlan was the Jupiter. She looked the part, but she could not sing it. Eliza Weathersby was with me then, and Harry Beckett was the comedian. Willie Edouin played with me a great deal, too. As a legitimate comedian, Beckett was superior; but Edouin was more of a funny man—what shall I say, a 'limb?'

"After Rose Coghlan, George K. Fortescue was the Jupiter. At Niblo's I brought out The Forty Thieves, Sindbad the Sailor, and Aladdin's Lamp."

"Do you think those burlesques would 'go' to-day?" was asked.

"They would be flat failures. Audiences have changed. People aren't as patient as they used to be. They won't wait for a stage picture. The fun must be fast and furious. It is the farce-comedy, though, such as the Brass Monkey, A Hole in the Ground and A Texas Steer, that has killed old English burlesque. Then, again, the rhymed libretto that is punctuated with puns only calls forth groans now."

"You say you have played frequently in comedy, Miss Thompson. Who have played opposite parts to you?"

"I used to play in Meg's Diversion with Irving. I was Gertrude in Little Treasure in the cast with Mrs. Kendal. She was Lady Florence, Gertrude's mother. E. A. Sothern was also in the play. About seven years ago I appeared in Nine Points of the Law with two young men who have since risen. I mean E. H. Sothern and Richard Mansfield. The latter was quite good; the former did not give promise of what he has since done. Shortly after I came to this country I played Pauline in Delicate Ground to the Alphonse of Lawrence Barrett at the California Theatre in San Francisco. That was when Barrett and John McCullough were the managers.

"Would I advise a young woman to go on the stage? If she has anything else that she can honestly do, no. It's a hard life with many ups and many downs. It is not pleasant for a poor girl to be 'stranded' miles away from friends. Still, if a girl has talent and pluck and ambition, there is no reason why she should not choose my profession."

"What are your plans?"

"I shall continue to play in The Dazzler. I may go to California this Summer, and if I do there is a chance of my going to Australia. But I shall be back in America next year.

"The Dazzler, you know, is a re-adaptation of an adaptation from the French by Farnie. A few years ago he gave me two of his pieces. The other I have in my trunk. Some day I intend to stage it. But for the present, The Dazzler suffices."

GLINTS FROM THE "VITAL SPARK."

Jenny Hill arrived in this country last Wednesday, on the *Majestic*. Miss Hill is the "Vital Spark" of England, and the pet of the habitués of the London music halls.

To a MIRROR reporter who saw her at the Hotel Hungaria after her arrival, Miss Hill looked to be anything but an actress about to be interviewed. On the contrary, Miss Hill's costume and appearance were quite *outré*. She wore a brown dress almost completely covered by a blue apron, while her hands were occupied with an unfinished stocking, a ball of yarn and a pair of knitting needles.

The "Vital Spark" is petite in figure, and very demure, but her eyes sparkle continually, and there is an alert if not nervous movement about her bespeaking an active mind. Her accent is unmistakably English. As she motioned her visitor to a seat, she laid her knitting aside and talked volubly.

"We had a rough voyage," she began, "but I wasn't a bit sick. I'm here for six weeks, you know, and I've brought over costumes enough to do everything in my repertoire, which is frightfully long. I can change my bill every week easily, and I shall do so unless some numbers happen to hit you Americans awfully hard, and then, of course, I shall continue them.

"I've not quite decided yet what I shall do the first week. Of course, I'll sing 'The Continong.' That song is the one where the daughter of a retired soap-boiler, who has made his pile and goes to Paris to spend it, tells all about the trip, and as most all Americans go to Paris whenever they take a European trip, they'll understand and enjoy it. Then I shall do 'Arry,' and as there seems to be quite a liking now for descriptive songs, my 'Masks and Faces.' I was the first music hall artiste in England, I think, to sing a descriptive song. It was entitled 'How He Carries On.'"

"How did you manage to keep away from America until now?" asked the reporter.

"Well, I'll tell you. Each year my position grew better in England, and I am one of those people who are content to let well enough alone. I knew that the English people liked me, but there was no way of my finding out whether the Americans would appreciate my style of work, and I was not conceited enough to imagine that all I had to do was to come over to make a success. One is just as likely not to hit popular taste as to hit it.

"It was only when Mr. Pastor spoke to me of coming over to take a rest that I considered the matter at all. He told me how hard I had been working, and I knew he spoke the truth.

"'But,' I said, 'if I did go over I should certainly like to appear to see how the Americans would like me.'

"So the result was that we made an arrangement, and here I am. I was taken very ill with congestion of the lungs just before I had completed arrangements for my departure, and that trip had to be postponed, but I feel in such perfect health now that I really think the ocean voyage has done me a world of good. Shall I stay longer than my six weeks? I can't say, but I think it is quite probable. I am bound to see Niagara Falls, and if I can't go while I'm working, I shall remain here specially for that purpose. I ought to be back to open in London on Easter Monday, but that, of course, is impossible. I have two engagements waiting me in England of five years' duration. One of them, at the London Pavilion, will give you an idea of the esteem in which I am held there. The arrangement is that every time I am in London and able to appear within the next five years, I am to appear there every night for ten minutes and sing two songs. For this I receive an equivalent of $250 a week.

"One thing that encourages me," continued Miss Hill, "is the way you Americans laugh at anything which we call 'Ikey.'" In a few words the reporter was given to understand that this meant "tough." "For instance, last night at the Union Square Theatre in The County Fair the audience went into raptures over a little of that kind of work by the little girl in the piece, Miss Nash, I believe her name was. My great hope is that I will be able to get one of your clever farce-comedy writers to write a farce-comedy to fit my individuality and in which I can introduce my songs and characterizations. If I should get one that I was pleased with I would engage an American company and tour this country with it.

THE CAUSE OF ANDREWS' DEATH.

Charles L. Andrews, the widely and favorably known theatrical manager, whose sudden death at Pueblo, Col., was chronicled in the last issue of THE MIRROR, died of heart failure, produced by the high altitude of Pueblo, complicated with a severe bowel trouble. The doctor's certificate is to that effect.

W. J. Davis, of the Columbia Theatre, Chicago, said, in a recent interview: "I may say that I started Andrews in the profession. He proved to be the right man in the right place. I see it stated that he was intemperate. This is not true, so far as I know. I never saw him under the influence of liquor."

Mr. Andrews married Florine Arnold, the actress, five years ago. He was always a loving, unselfish husband. His widow is prostrated. In a letter to THE MIRROR, she says:

"My late husband's last request to me was to add his name to my stage name, Florine Arnold. At the time I did not think well of the suggestion, but now please state that I shall be known professionally as Florine Arnold-Andrews."

ANOTHER THEATRE BURNED.

The Grand Opera House at Rochester, New York, was destroyed by fire last Thursday. An explosion took place in the theatre late in the afternoon and started the fire. In a short time the once handsome structure was gutted.

Ex-Secretary of State Cook and Jacob Garling owned the theatre. Their loss is over $60,000. J. D. Hopkins was the manager. He loses the $10,000 which he expended in improving the interior.

The Williams and Orr Specialty company, which was playing an engagement, lost all its effects.

A PIRATE'S REVENGE.

There is a little paper, devoted to theatrical interests, published in the booming city of Seattle, Washington, called the *Dramatic Star*. Its editor is a young man—slight in size, but big in heart—a young man who does not hesitate to expose fraud fearlessly whenever it comes his way.

According to a letter received by Charles Frohman from one of his representatives, it came this young man's way recently, when Manager John F. Cordray attempted to present a pirated version of Gillette's Held by the Enemy, under the title of Through the Lines, at the local theatre. The piracy was duly exposed by the *Dramatic Star*, and Manager Cordray breathed vengeance against the youthful editor.

Mr. Frohman's representative states that divers of his myrmidons laid in wait for the offending scribe one night and unmercifully beat him.

These methods of answering criticism are distinctly Western. It is hoped that the editor of the *Dramatic Star* will bring condign punishment upon his cowardly assailants.

PROFESSIONAL DOINGS.

THE knowing ones in the theatrical profession are making the assertion that farce-comedy, as an attraction, is on its last legs. The successful farce-comedy managers, however deny it.

GEORGE FAWCETT, Alice Fischer, Emma V. Sheridan and Maude Banks, all of whom are graduates of the American Academy of Dramatic Arts, will sustain the leading roles in the forthcoming special matinee performance of The Pillars of Society to be shortly given at the Lyceum Theatre under F. H. Sargent's direction.

PROFESSOR HERRMANN will return to New York on March 9 at the People's.

ROBERT HILLIARD has been engaged for the production of Thou Shalt Not, at the Union Square, on March 30.

HATTIE DELARO BARNES, formerly prima donna of the Tivoli, San Francisco, and May Thomas, have been engaged for O'Dowd's Neighbors. J. D. Levy and Co., Mark Murphy's managers, claim to have discovered a phenomenal singer whose identity they intend to keep a secret for the time being.

ODELL WILLIAMS, who played the part of the judge, in Kit, and the title rôle in The Judge, joined the U. S. Mail company recently, succeeding Arthur Ricketts.

W. A. BRADY is not satisfied with the business of The Inspector. He will close the company this week at the People's.

HAMLIN'S FARCE-COMEDIANS will present The Fakir at the Standard Theatre for one week only, commencing March 2, as Manager Proctor refused to cancel the time booked for the ensuing week at the Grand Opera House in Boston.

BALTIMORE managers are worried over the possible passage in the City Council of a bill for the increase of license fees for circus performances, in which case there would be, in all probability, a call for an increase in revenue for the city of from $5 a day to $5 a month from all the theatres.

LEONARD GROVER'S new comedy-drama, The Wolves of New York, will receive its first production at Newark on Easter week. A round sum of money is involved in its production. A racing pool room and a naphtha yard are among its novel scenes. A great deal is expected of it, and, judging by Mr. Grover's effort in a similar field, the expectations may be realized.

EVELYN POLLOCK, of The Water Queen company, had a curious experience last week. A needle was discovered under her skin, and it caused her intense pain. A physician cut it out. She could not account for its presence.

HANDS ACROSS THE SEA opened a week's engagement in Chicago, at Jacobs' Clark Street Theatre, to a large audience, last Sunday, according to a telegram.

L. LESTER VICTOR, an old-time actor, will manage at Greenwood, Miss., a theatre which will be completed by April. It will be called The Opera House, and will cost $25,000. Greenwood is a short distance from New Orleans. The town and its surroundings has a population of over ten thousand people. Mr. Victor informs THE MIRROR that his house will be comfortable and complete. He will come to New York early in May to book first-class attractions for next season.

GEORGE W. SAMMIS reports that time for Dr. Bill, which he has secured from T. Henry French, has been almost all filled for next season. The tour will open at the Grand Opera House in this city on Labor Day, Sept. 7.

THE Powell Street Theatre, San Francisco, has been turned over to the management of Mark Thall. Gustave Frohman is the New York representative, and negotiations are now pending with Mrs. Dion Boucicault for the production of Formosa at that house.

MAUD HUNTER has been engaged for the principal juvenile part in The Two Thieves.

JENNIE CALEF closed her season at San Antonio, Tex., in consequence of her manager, Andrew Waldron, who has been very ill with pneumonia, having been forbidden by his doctor to travel at present.

DAVID PEYSER announces that the tour of Two of a Kind will open at Buffalo on March 2 with the following company: Louis Gusel, Ed. Chapman, Guy Spangler, Harry Tansey, Edward Knox, W. C. Parker, Julia Elmore, Marion Keith, Laura Lorraine, Annie Ware, Bessie Sears and Louise Abbott.

T. H. WINNETT has purchased a musical farce-comedy from the pen of Edward Holst. The piece is an adaptation from a Danish farce, which was performed at the Theatre Royal, Copenhagen, Denmark.

OUR corre-pondent at St. Louis wires that James O'Neill opened in The Dead Heart on Sunday night, to one of the largest audiences of the season.

COLONEL J. H. DESTROS, on behalf of A. E. Lancaster, has brought suit against J. M. Hill for the return of the manuscript of Lethe. Mr. Lancaster claims that he has been trying to get the piece back for fully a year.

THE Theatrical Mechanics' Association of Syracuse, N. Y., have secured Marie Hubert Frohman to play The Witch on a certainty for their benefit at the Wieting Opera House, on March 11. The stage hands are to set the court-room scene in view of the audience.

JOHN MACAULEY, the proprietor of Macauley's Theatre, in Louisville, Ky., was sued for $5,000 last week by a man who claims to have fared much worse than he deserved. The man bought an admission ticket with the understanding that he could occupy any seat not reserved. In attempting to put into practice the understanding he was abused by an usher.

TALLY-HO, Joaquin Miller's musical comedy, will be sent on the road next season by Robert Downing, who is interested in the enterprise, and Josh Ogden will be the manager of the company.

FOR the purpose of getting material for a weird, sombre picture of Salem at midnight in 1692, Gustave Frohman has sent several artists to Salem to look over the ground and get all facts possible at the City Library. The picture will be made into a 24-sheet for advertising Marie Hubert Frohman in The Witch.

THE FAIRY, a spectacular farce-comedy, by T. E. Mills, was produced recently at Chicago, for proprietary purposes.

EDWIN BOOTH will join Mr. Barrett in the performance at the Broadway next Monday night when the Merchant of Venice will be presented.

THE Dramatic Agents' Protective Association met on Saturday last when resolutions and by-laws were read. They will probably be adopted at next Saturday's meeting. Herman and Liman joined the Association, and it is quite likely that all the agents will become members before long.

REHEARSALS of Mark Murphy's company, in O'Dowd's Neighbors, begin to-day (Wednesday), and the season will open about March 27. Among the new engagements are those of Hattie Delaro Barnes, Helen Rainsley, a phenomenal mezzo-soprano, May Thomas, Blanche Stuyvesant and Little Ethel Williams. Altogether there will be twenty-two people in the cast, and it will be the only comedy company on the road carrying a prima donna.

IN the month of May a benefit is to be given in aid of the Washington Memorial Arch Fund, which now needs but $22,000 to complete it. Several leading stars have offered their services.

HARRY MERRIDITH is to play the part of Tom in After Dark, commencing March 5, in place of Edmund Collier, who has retired from the cast. The character is now being temporarily played by Manager Brady.

JOHN E. KELLERD, Charles Dickson, Lorimer Stoddard, W. H. Pascoe, Gus Frankel, Jessie Willmere and Little Dot Clarendon have been engaged by Augustus Pitou for his forthcoming production, The Power of the Press.

S. H. FRIEDLANDER, manager of the Marquam Grand Opera House, writes from Portland, Ore., that an organization billed as the Boston Gaiety Opera company, are playing a pirate repertoire, and are using the lithographs of Louis Harrison in the Pearl of Pekin, Susie Kirwin and J. E. Conly, of the Wilbur Opera company, and others. Mr. Friedlander states that they deliberately put out these lithographs without covering up the names of the artists.

MANAGER LITT has been home in Milwaukee for the past week for the first time since his new piece, Von Vonson, started on its successful career. Mr. Litt is more than satisfied with the business his new attraction is doing and will soon rejoin that company.

GRACIE EMMETT has made a genuine hit as Roxey in A Barrel of Money company.

RUSSELL'S comedians in The City Directory and Hamlin's farce comedy company presenting The Fakir, are pitted against each other this week in Providence, and, according to all reports both attractions are turning away people at every performance. Next season, Mr. Russell intends to have but one company to present both The City Directory and Miss McGinty.

MATTERS OF FACT.

Rose Watson, who plays the widow in Dan Sully's Millionaire company, is highly spoken of by the press throughout the country.

Mervyn Dallas has been engaged to play the general in Love and War at the Garden Theatre.

Ethel Winthrop, now with John A. Stevens' company, will be at liberty after March 1.

Walter Allen, singing comedian, now with Lotta, is open for an engagement next season.

Daisy Lovering, the ingénue of The Millionaire company, is meeting with much success this season.

Mr. Churchill, of Detroit, has probably the handsomest convivial resort, with the possible exception of the Hoffman House, in America. Unique, elegant and tasteful in the extreme, it represents an outlay of over $30,000.

OBITUARY.

John K. McDonald, formerly with the Jennie Calef and Zeffie Tilbury companies, died at his home in London, Can., on Feb. 14, in his his twenty-ninth year. During his prolonged illness, he was attended by members of the Young Liberal Amateur Minstrels of London, who also took charge of the funeral.

William H. Southard, who died in Cincinnati Feb. 15, was for several years in the photograph business in Lowell, Mass. He was at one time a well-known juvenile actor, having supported Lawrence Barrett, Fanny Davenport, Maggie Mitchell, Thomas W. Keene, and was also a member of Wood's Theatre stock company, of Cincinnati.

LETTERS TO THE EDITOR.

MISS CARPENTER'S POSITION.

NEW YORK, Feb. 25, 1891.

To the Editor of the Dramatic Mirror:

SIR.—In a recent issue of THE MIRROR you refer to my claim to having secured any right by copyright in the title of Cleopatra, as applied to my play.

As you give space in your paper to publishing the titles entered for copyright, I imagine you consider the title or name of a play of some importance in the theatrical world. If, however, this case, by going against me, should demonstrate that there is no virtue in a copyrighted title or a *bona fide* play, thereafter you may devote that valuable space to something that does not mean nothing, for dramatists will know enough not to waste time and money on copyright, for which knowledge and consequent saving they may also be grateful to me, the humble cause of throwing light upon this much disputed subject.

Again, if it is to be established that only a certain class of titles may be protected, dramatists and all those like yourself, interested in dramatic work, should encourage rather than "discencourage" (as a Partingtonian Irish Pat-Riot remarked) one C. myself in finding where the line is to be drawn.

I understand from a private source that some of those who step on others' toes whenever they can do so without tripping in the skirts of the law, are awaiting the outcome to see if they can legally use the names of certain popular plays irrespective of the other material of them.

I consider that the name is a very important part of a play. "A rose by any other name may smell as sweet," but a play by any other name may not draw as well. If this were not true, why so much deliberation (as we all know there is) before the name of a play is determined upon?

As intimated above, the Cleopatra case would like the encouragement of THE MIRROR, but even lacking that, it ought to proceed to the aspic end, not alone in my interest, but in that of American playwriters generally.

Allow me to say in conclusion, that, from the outset, I have not had the slightest intention or wish to dispute the rights of others, but am simply seeking to maintain what I believe to be my own. Respectfully,

IDA CARPENTER ("CARIDA.")

MANAGER KAHN AND ACTOR HARCOURT.

To the Editor of the Dramatic Mirror:

SIR.—In your last issue you state that my personal baggage was attached in Jersey City, by a William Harcourt, for non-payment of salary. Will you kindly accept the following statement, and the correct one.

William Harcourt was engaged by me for the balance of the season, to commence on Jan. 26, 1891. On Jan. 28, Mr. Harcourt informed me, that he had accepted an engagement with Messrs. Arthur and Rosenquest to begin on Feb. 2, and that he would leave the company on Saturday Jan. 31 and go to New York.

I could not, and neither would I, accept four days' notice, but informed the gentleman that I must insist on the fulfillment of his contract, viz., two weeks' notice, as per agreement.

After a great deal of telegraphing to Messrs. Arthur and Rosenquest, these gentlemen kindly informed me that Mr. Harcourt should remain two weeks longer and until after my Jersey City engagement, so as to give me ample time to replace him, they seeing the injustice of Harcourt's action.

Mr. Harcourt then played with me two weeks longer, and it was understood that his engagement would finish on Saturday night, Feb. 14, in Jersey City. During the performance Saturday matinee Mr Harcourt demanded his money, before the third act, or he would not finish the performance. I refused, and told him that I would pay him when his week was ended, and not before.

On Saturday night he absolutely refused to go on, as he wanted to go and see Blue Jeans, in which he was to appear the following Monday, and in which, as much as I can see by the New York papers, he has made a dire failure.

Mr. Harcourt demanded his salary before it was due him, which was refused by me. Harcourt's action was entirely unprofessional, and unworthy of a gentleman. I have always paid my salaries (and am doing so now) promptly, as everyone can testify who has ever been under my management. I was never attached in my life for non-payment of salary. I simply refused to pay Harcourt until his week's work was done, and I think I was perfectly justified in doing so.

However, I shall commence suit against Mr. Harcourt, and, if there is any law and justice in the land, I will have it.

Will you kindly give above statement, in justice to myself, space in your valuable paper, and by so doing you will greatly oblige

Yours sincerely, GUSTAVE KAHN.

ALL ATTACHES HAVE RECEIVED THEIR SHARE.

NEW YORK, Feb. 25, 1891.

To the Editor of the Dramatic Mirror:

SIR.—Your article in last week's issue of THE MIRROR regarding the benefit for the Fifth Avenue Theatre attaches, was the means of procuring for us our just dues. We have seen Mr. Willoughby, manager of the Fifth Avenue Theatre, and who acted as treasurer for the benefit, and we are satisfied with the explanation offered us. We acknowledge having done this gentleman an injustice and we beg leave to apologize. Thanking you and Mr Willoughby for the trouble you have taken in this matter we are, sir,

Yours truly,

JOHN DOYLE, HENRY BROUGHTON.
JAMES LYNCH, JOHN BELL,
FRANK DOYLE, IGNATIUS LANEGAN.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post office. Circulars and newspapers excluded from this list.

Adams, H. George	Floyd, George	Osborne, Rose
Alcott, Gypsy	Fiske, Mrs. Kate W	Patterson,
Andrews, Mrs. Chas.	Gilmore, J. H.	Porter, Loula
A Soap Bubble Mgr	Granger, George M	Pyton, Augustus
Arden, Edwin	Gollan, Campbell	Persons, Walter
Arnold, Elmar	Goldthwaite, Jennie	Pratt, Chas H.
Anderson, Wm	Gale, Walter	Powers, W. H.
Anderson, Hattie	Grindell, Mrs. Ed.	Perier, H. H.
Atherton, Mrs. A.	Huntington, Wright	Payton, George
Aldrich, Louis	Hawke, George	Pillsbury, C. H.
A Clean Sweep co Mgr	Hassett, C. W.	Payn, Edwin
	Harris, C. L.	Pennebake, G. H.
Apple, J. L.	Hine, Harry	Russell, Helen
Aiken, F. W.	Hasbrouck, George	Russell, Alfred
Butler, Alexis	Hall, Annette	Robson, Stuart
Breen, Louis	Huggins, F. H.	Rankin, McKee
Bland, Mrs. L.	Hamilton, Florence	Rowan, Lansing
Burston, Nellie	Hicks, Chas.	Rosemore, Geo.
Bonner, Marjorie	Henderson, Geo. A.	Robson, A.
Buchanan, Arthur	Hawkins, C. B.	Richmond, Adah
Bostock, G. S.	Holt, Clarence E.	Rosa, Patti
Breen, Louis	Harcourt, Will	Reilly, James
Batt, O. H.	Harrison, Ben	Greene, John
Burns, C. B.	Heyward, Nina	Robinson, Bertine
Blake, Wilfred	Harris, Hamilton	Sinclaire, Miss G. A.
Bowser, Chas.	Hastings, Florence	Sprague, Ethel C.
Barry, Helen	Henley, E. J.	Sanson, Bessie
Broderick, William	Howard, S.	Stringham, Sadie
Belasco, David	Holmes, Clarence M.	Smith, Harry
Beldhame, Wells	Herne, Jas. A.	Salvini, Alexander
Bird, Dearborn	Jackson, T. F.	Stuart, Fritz
Bellows, Albert E.	Johnstone, R. E.	Scott, Mrs. R. T.
Byron, Oliver	Johnson, Geo. A. D.	Stephens, Walter
Bell, Harry	June, George W.	Sweeney, Miss C.
Baker, F. F.	Laxon, J. J.	Storey, G.
"Bostonians," Mgr.	Jefferys, Ida	Stanley, F. F.
Comisse, Blanche	Kidder, Edward	Scott, John Philip
Cleves, Gilbert	Kingsbury, Jerome	Smith, Arden
Craig, Charles	Krueger, J.	Shepard, Bert
Clements, Clay	Kent, Charles	Sparks, Geo. W.
Curtiss, Jennie	Kendall, Marie	Stevens, Jerry
Cleary, Edward	Livingston, Alice K.	Spalding, Will
Chapman, Frank	Lawless, J. C.	Smiley, Fred F.
Clifton, Geo.	Latenser, Arthur	Stutz, Mr.
Conway, Fred	Thomas, Geo. N.	Taylor, Lucy
Corey, Ada	Leighton, Harry	Thayer, Harry
Crandall, Harry	Murphy, Mark	Tyler, George C.
Cheney, Adelaide	Marsden, Mrs. F.	Teal, Ben
Cross, F. J.	McFarland, E. A.	Tait, Beatrice
Collins, B.	Marlot, Leon	Thomas, Augustus
Creighton, C. B.	Mettler, Letta	Underwood, A. R.
Cotter, Frank B.	Morris, Felix	Valeon, Mrs. Charles
Callahan, James	Morris, Miss C.	Van Bassel, Cora
Clayton, Kate	Murphy, M. J.	Vernon, H.
Dixon, Edson	Moss, Walter	Voegtlin, Wm.
Dupree, Minnie	MacCollin, A. W. F.	Warren, Charles
Dillon, Glen	Manning, L.	Winthrop, Ethel
Deane, Marguerite	M. Adam, D.	Wilkes, F. J.
Devoy, John	McEvoy, Larry	Westford, R.
Desmond, Alma	Maedge, Chas.	West, G. C.
Delasco, P.	Malbary, Frank	Warde, F. B.
Drew, Sidney	Montgomery, Robt.	Wilson, James F.
Daniels, Charles	Morris, Clara	Wareham, Harry
Danvray, Helen	Marsden, Richard	Whittlesey, White
Dumont, W. E.	Moore, Grace	West, Percy
Davidson, Al.	Murray, Thos. E.	Wingate, Chas.
Duane, E. J.	Mather, Margaret	Wells, Emma
Eddy, Jessie	Murphy, C. S.	Wilson, Francis
Eddinger, Wallie	Markave, Stevie	Warde, Ino E.
Evans, Tebbs	Maskell, Ray	Wing, Helender
Eagle, Oscar W.	Mayo, Frank	Welby, Bertha
Eichberger, John	Mar, Helen Page	Weiler, Geo.
Faber, D. F.	McCormack, E.	Walker, Montoy
Flood, John	Moser, Fred	Willis, Susie
Fenton, M. J.	Newham, Rose	Verance, Frank L.
Fry, T. E.	Needham, Chas.	Young, Dan
Foesette, Kate	Owen, Wm. B.	

NEW YORK THEATRES

CASINO. Broadway and 39th Street
AN ENORMOUS SUCCESS.
POOR JONATHAN.
COMEDY OPERA IN THREE ACTS
Admission, 50 Cents.
Seats on sale one month ahead.
MARCH 9—100TH NIGHT—SOUVENIRS

PROCTOR'S THEATRE 23D ST.
PROCTOR & TURNER, Proprietors and Managers.
200th performance, Mar. 24—Souvenirs.
Charles Frohman's Company in De Mille and Belasco's hit
MEN AND WOMEN.
Saturday and Wednesday Matinees.

BROADWAY THEATRE. Corner 41st Street.
Manager, Mr. FRANK W. SANGER
MR. LAWRENCE BARRETT
Supported by MISS GALE, in W. H. Wills's drama,
HAMILCAR, OR, THE SON OF ADELIE.
Monday, March 2, first appearance of
EDWIN BOOTH and LAWRENCE BARRETT.

NEW PARK THEATRE. Broadway and 18th Street
The most notable success ever made in the United States in Farce Comedy.
JAMES T. POWERS
in
A STRAIGHT TIP.
Evenings at 8:15. Special Matinee Thursday at 2:15. Regular matinee Saturday at 2:15.
And the theatre is filled to overflowing at every performance.

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Mr. Archibald Clavering Gunter's Comedy-Drama,
MR. POTTER OF TEXAS
Under the management of Mr. Frank W. Sanger.
Matinee Saturday.

PALMER'S THEATRE. Broadway and Thirtieth Street.
A. M. PALMER, Sole Manager
Evenings at 8:15. Saturday Matinee at 2.
MR. E. S. WILLARD.
Supported by Mr. A. M. Palmer's company, in a new and original drama in three acts, by Joseph Hatton, Esq., entitled
JOHN NEEDHAM'S DOUBLE.

H. R. JACOBS' THEATRE. Corner 41st Street and Third Avenue
Matinees
MONDAY, THURSDAY, SATURDAY
Greatest of all Sensational Dramas,
LOST IN NEW YORK.
Next week—CLEVELAND'S MINSTRELS.

MADISON SQUARE THEATRE.
A. M. PALMER, Sole Manager
Great Success of the Charming New Play,
SUNLIGHT AND SHADOW
Preceded at 8:30 by AFTER THOUGHTS.

LYCEUM THEATRE. 4th Avenue and 23d Street.
A new farcical comedy in three acts. Adapted from the French of "Les Femmes Nerveuses," by J. Comyns Carr, Esq., and entitled
NERVES.
Preceded at 8:15 by the one act play,
THE OPEN GATE.
Second Special Matinee Wednesday at 2.

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Thirty-fifth Street and Sixth Avenue
M. W. HANLEY, Manager
MR. EDWARD HARRIGAN
REILLY AND THE 400.
Dave Braham and his popular orchestra.
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GRAND OPERA HOUSE.
Reserved Seats—Orchestra Circle and Balcony 50c.
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A. M. PALMER'S COMPANY IN
A PAIR OF SPECTACLES.
A MAN OF THE WORLD
Next week—THE STILL ALARM.

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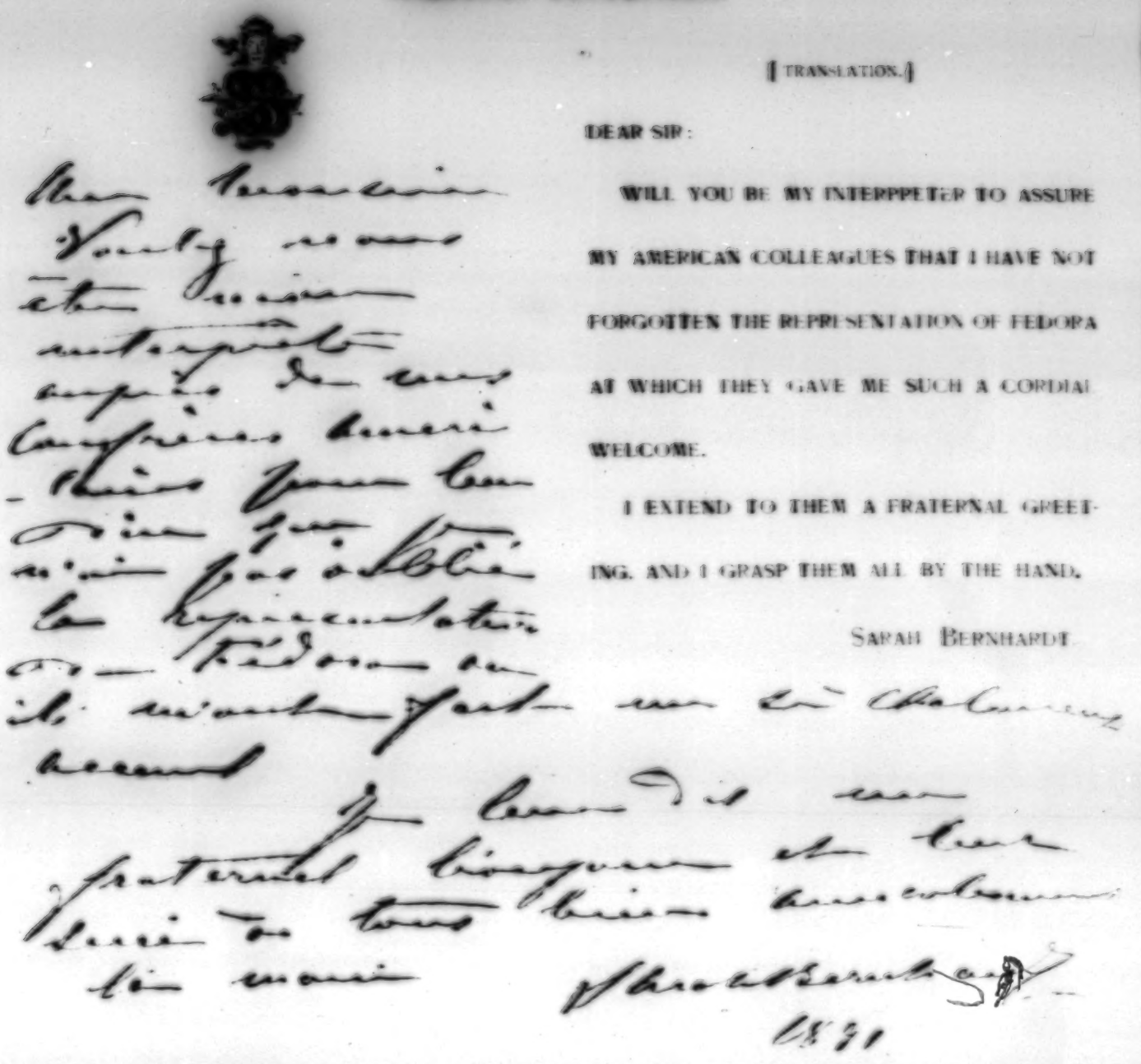
J. W. ROSENQUEST, Sole Manager
Every night. Matinees Wednesday and Saturday
Reserved seats Orchestra Circle and Balcony 50c.
new sensational Comedy Drama, by JOSEPH ARTHUR,
Author of THE STILL ALARM,
BLUE JEANS.
BLUE JEANS will not be played at any other theatre in New York City.

KOSTER & BIAL'S CONCERT HALL.
23d Street, near 6th Avenue
Every Night, and
MATINEES—MONDAY, WEDNESDAY, SATURDAY
The Spanish Dancing Beauty,
CARMENCITA.
First time of a new Spectacular Burlesque,
THE DANDY DE GLOONS.

BIJOU THEATRE. B'way, near 30th St.
Every night—Matinees Wednesday and Saturday.
Mr. NAT C. GOODWIN and his Companion Players in
THE NOMINEE
A free adaptation from the French, by Leander Richardson and William Yardley, evening
"HUNDREDS OF LAUGHS."
Seats secured in advance.

TONY PASTOR'S THEATRE.
MATINEES TUESDAY AND FRIDAY
TONY PASTOR AND HIS COMPANY
First appearance in America, Mlle.
JENNY HILL.
The Vital Spark. England's Great Artist.
HARRY KERNELL MAGGIE CLINE

SARAH BERNHARDT, THROUGH THE DRAMATIC MIRROR, SENDS GREETING TO THE AMERICAN PROFESSION.



[TRANSLATION.]

DEAR SIR:

WILL YOU BE MY INTERPPETER TO ASSURE MY AMERICAN COLLEAGUES THAT I HAVE NOT FORGOTTEN THE REPRESENTATION OF FEDORA AT WHICH THEY GAVE ME SUCH A CORDIAL WELCOME.

I EXTEND TO THEM A FRATERNAL GREETING, AND I GRASP THEM ALL BY THE HAND.

SARAH BERNHARDT.

BEAUTY LEADS BRAINS.

Charles L. Ritzmann, the photograph dealer, whose establishment, on Broadway near Twenty-third Street, is known to every actor and to almost every one else, was in a communicative mood the other day when a representative of THE MIRROR called on him.

"Whose photograph sells the best?" he iterated. "That depends entirely on time and fashion. In no business is it so saliently demonstrated as it is in mine that out of sight is out of mind. When the Duchess of Marlborough, for instance, is here her photograph sells well. The same boat that takes her ladyship to England, however, takes the demand for her likeness with it. It's the same way with actresses. Many a former popular favorite's face on cardboard now lies neglected in one of my boxes."

"But are there not some actors whose photographs are always in demand?" asked the reporter.

"Yes," replied Mr. Ritzmann, "but not many. Anderson, Modjeska, Mrs. Langtry, Sarah Bernhardt and Mrs. Kendal are, I think, the only ones. There are a number of English beauties whose pictures sell rapidly at all times. The Duchess of Leinster, her sister Lady Helen Vincent, Lady Londonderry, Lady Brooke, Mrs. Cornwallis West (who used to be Mrs. Langtry's rival), Lady Dalhousie and Lady de Grey are very popular."

"What was the greatest 'run' you ever had on a photograph?"

"Well," said Mr. Ritzmann, running his fingers through his bushy hair, and glancing along the many lines of photographs in front of him, "the one on Osmond Tearle's, when he first came to this country. His pictures went like wildfire. I believe every woman in the town bought at least one. I had him taken in dozens of attitudes, in as many costumes. Who asks for Tearle now?"

As the reporter didn't answer, Mr. Ritzmann continued: "If the sale of photographs be a gauge, Lillian Russell heads in her line. Mrs. Kendal's portrait was clamored for when she was last in New York. Now that she is out of town, the clamor has ceased.

"My best patrons? Regular collectors. They drop in every week or so to see if I have received new faces or old faces in a new dress. Some collect only statesmen, others only ballet dancers, others veteran actors, but the majority seek pretty faces, such as Maud Millet, Dorothy Dean, and the Viennese beauty, Miss Martens."

"It's a curious fact," said the dealer, interrupting himself, "that, although you would suppose men would outnumber the women buyers of actresses' photographs, it is quite the reverse. Women go into raptures over footlight favorites of their own sex. Such expressions as 'Isn't she a dear?' 'I think she's perfectly lovely!' and 'She's a dream' have sounded so often on my ears, that I think the drums must be deadened. On the other hand, women rarely rave over actors. That they do is a popular fallacy."

"It's beauty rather than brains, then, that is in demand here?" queried THE MIRROR man.

"Yes," said Mr. Ritzmann sadly, "nobody has yet asked for Professor Koch's photograph; but when Kyrle Bellew was here ——"

The interview was terminated.

Napoleon Sarony, that nervous little man with big moustaches, twinkling eyes, spasmodic gestures, was adding wings to a drawing of Psyche when the MIRROR reporter called.

"You want me to talk for print!" he exclaimed. "Why do you know that is the most difficult thing for me! When you ask me to talk, I have nothing to say. Now when you do not want me to talk—ah, that is different!"

"You want me to tell you about myself or about the celebrities I have photographed? Both! Well, then, let me see. Did you know that once upon a time I was a lithographer? That was twenty-five years ago. I retired, and went abroad, trying to improve myself in art. I went through galleries, I saw myriads of paintings—good, bad, and some beautiful. I was abroad two years. Then I became reduced, and started a photograph establishment in Birmingham, England. I remained in that place five years. I made a little money, not much, but enough to take me to New York again.

"It's strange, young man, but when I returned to this city, I found that the photographers took nothing but conventional poses. I inaugurated artistic photography. My studio at that time was at 680 Broadway. There were some celebrated people who used to come into my rooms then. Edwin Forrest, Charlotte Cushman, Cyrus W. Field, William Winter, James Gordon Bennett, Jr., August Belmont, Adelaide Neilson, Christine Nillson and Lucca.

"I remember the first time I photographed Adelaide Neilson," continued Sarony, chuckling and giving his fez a twist. "She was not pleased. I had charcoaled a background to suit her as Juliet. The canvas was black, except for the moon. What a beautiful dress she wore! Ah, me, it was ruined! In taking her position, she brushed against my romantic background, and the black covered her costume. 'Heavens, Sarony!' she cried. 'What shall I do! We open next Monday!' I said: 'Go to A. T. Stewart's.' She never forgave me—but she came again.

"Who is the most beautiful woman you ever photographed?" asked the reporter.

"That is hard to tell. Adelaide Neilson was always considered one of the most beautiful women on the stage, but for my part, I preferred Lucca."

As Sarony was speaking, a girl passed whose hair was of the now popular red-dye color.

"Awful!" was Sarony's comment, as he rolled up his eyes. "What a craze the women have to dye their hair red! Titian's red is golden and gorgeous; but this that we see to-day is a dusty brick. It was Mrs. Langtry who made the vogue.

"Mrs. Langtry, by the way, is one of the most difficult actresses to photograph. She won't yield to my artistic ideas. Mrs. Potter, on the other hand, is easy to pose. Bernhardt, too, it is a pleasure to 'take.' She and I always get on well—only she never gives me a really good chance, because she'll make, say, an appointment for noon and not come until four o'clock. One time when she came so late, I said, 'There is no use of getting out your costumes.' 'Why?' she asked. I told her it was too late for a good light. Whereupon she struck her chest savagely and cried: '*Vous n'avez pas de cœur!*' I succumbed.

"But many of my favorites are dead," said Sarony, drooping his eyes and moustaches. "There was Lester Wallack. He and I have had many a squabble. It was so hard to get him to carry his head at the right angle! He always had set notions of his own. He struck natural and charming poses—except for his head, which he would persist in holding too low.

"Harry Montague 'took' a handsome portrait. He was a delightful man, and he was always a gentleman. The most impatient actor I have photographed was the late Charles Thorne. He would say: 'Sarony, how long must I wait.' I'd tell him five minutes. But in three he would be restless."

As a pebble thrown in the water spreads circles that grow larger and larger and finally vanish, just so a broad smile suddenly diffused itself over Sarony's face.

"I was thinking of Charlotte Cushman," explained the photographer. "I think Miss Cushman used to imagine I was 'touched.' Once, I hadn't seen her for five years. One morning a number of my customers were in the room. Miss Cushman came in. Delight overcame me. I clapped my hands and gesticulated wildly. 'There she is!' I cried. Miss Cushman stood majestically in the doorway. In her deep, powerful voice she said slowly: 'Cracked as ever, Sarony!'"

"The largest sale of a photograph? Mary Anderson's, Lillian Russell pushes her close. Of the men, Booth, Montell, and Barrymore are in greatest demand. I sold more of Montague, though, than of any other actor. Crane is the most natural one who comes before my camera. And then there's——"

But just then an attendant came up with a message for the little man with the big moustache and the quaint recollections.

"Good-bye," said he. "I am afraid I have not been interesting. I am getting old now; my memory isn't as clear as it used to be—but I've done the best I could, haven't I? Good-bye."

HELEN BARRY'S FROLIC.

Helen Barry is happy. She has made a hit in her new comedy, A Night's Frolic, and she thinks she has found a play to suit the public's fancy. She is at present in this city. A representative of THE MIRROR called upon her Monday.

"About a year ago," she said, "a rough translation of a German play was submitted to me. It suggested an admirable comedy part. I thought the play weak, however, except in one situation. I said that if a clever original comedy could be constructed around this situation, the play would be acceptable.

"Franz Reinau and L. Ludovisi immediately set to work to build up something around the situation. They brought me some excellent work, but they did not realize my idea of what the work should be.

"For another three months they gave their attention to the play. Still, the third act did not satisfy me. So I finally made an arrangement with them to purchase the comedy as it was—demanding my right to improve it.

"What then? I wrote to Gus Thomas to come to me and talk about the comedy. He called, and I gave him certain of my own ideas which, I thought, if cleverly manipulated, would make the comedy I desired.

"With these ideas, and with excellent ones of his own, Mr. Thomas developed a surprisingly good third act, and the climax of the second act."

"Who took the play in hand next?" inquired the reporter.

"Oh, it went no further than Mr. Thomas' hands, or rather pen," replied Miss Barry, laughing. "I am more than pleased with the result of the three weeks' trial A Night's Frolic has just had in Albany and Troy.

"It was only booked for one week, simply as a trial, with the best cast that could be got. All the actors worked splendidly as the press notices testify.

"You ask me why no authors' names are published? The answer is simple: I can't afford so much bill-posting, as the prominent mention of so many names would demand; and to please one would be to offend others."

"Is not A Night's Frolic something of a dramatic divergence for you?"

"It certainly is—as I have always been identified with strong dramatic pieces.

"The reason for the change is that during my few months of idleness I have studied America and Americans, and I have come to the conclusion that all Americans are most happy when most amused.

"If A Night's Frolic had not made the instant hit it has made, I was prepared to present another American comedy, constructed on entirely different lines. The name of this other play is Her Ladyship and its author is H. Grattan Donnelly. Her Ladyship will follow A Night's Frolic when we get tired frolicking."

"When do you appear again?" asked the reporter.

"Immediately after Lent. I shall play as long as your hot sun will permit me. Personally, I am opposed to Spring productions in New York. I prefer to wait until Fall for my opening in this city."

A NEW PHILADELPHIA THEATRE.

Philadelphia's new theatre, which is to be opened about April 1, will be called the Girard Avenue Opera House. It is said that it will be, both before and behind the curtain, complete and elegant.

The seating capacity will be 1,500. The theatre building is located at Marshall Street and Girard Avenue. The main entrance, which will be on the avenue, will have an arcade forty feet long. There will be numerous exits.

The width of the stage is sixty feet; the depth thirty-six. Twelve dressing rooms are to be provided, two large ones on the stage for the stars. Light will be furnished by gas and electricity.

A. C. Fillot, formerly of the Broadway Theatre, New York, will equip the stage, and Schaeffer and Maeder will have charge of the scenic department.

Matthew Snyder, the old actor, who is a resident of Philadelphia, will be the manager. Popular prices and first-class combinations will be the rule.

A LARGE number of actors and managers witnessed the pulling down of the Twenty-eighth Street wall of the Fifth Avenue Theatre on Monday morning.

MIRROR INTERVIEWS.

IV.—The Marquis du Croisic.

"*Mais non, mais non!* I will not be interviewed," and the Marquis sat back in his chair and puffed angrily at a cigar.

Richard de Logerot, Marquis du Croisic, is one of the best known and one of the most popular of New York's first-nighters. The Marquis' love for the theatre amounts to a passion, and on the occasion of an important metropolitan production it is extremely rare that he and his gracious wife, the Marquise, are not to be seen down in front.

The Marquis du Croisic was born at Naples in 1852, in the royal palace, his father holding at that time an important position at the court of Ferdinand. His grandfather was General de Logerot, Minister of War during the reign of the Bourbon kings of Naples.

Eight years ago the Marquis came to New York after a long residence in France—his native country—and under his family name of Logerot became a naturalized American citizen. He owns a good deal of property in New York and other cities, and is reputed to be one of the wealthiest among the members of the Franco-American colony. He is married to a charming woman—an American by birth—and in his princely little hôtel in East Twenty-sixth Street, entertains and lives *en grand seigneur*.

The house was bought and reconstructed to suit the Marquis' wishes, and in its interior decorations and appointments is a perfect palace in miniature. It is filled with valuable curiosities and *bibelots*, rare pictures and ancestral portraits, a bust of the Marquise by Sarah Bernhardt, all of which, including the furniture, have been imported from Paris.

"No, Ali Baba; it's no use. I won't be interviewed."

It was one evening recently that, after dinner, we were sitting in the pretty little *fumoir*, all hung in red cretonne and crowded with a thousand and one objects to charm the eye artistic.

"Of course, you won't, my dear Marquis. It would be most vulgar. How delicious this coffee is!" and, while the Marquis leaned back and puffed away in silence, Ali Baba sipped at his mocha and lighted a Turkish cigarette.

"Do you never get tired of theatregoing, Marquis?"

"Tired, no! I love the theatre. It is the thing I look to when my business affairs are over and I can enjoy a little recreation. The theatre acts like a book on me, and it's not so tiresome."

And the Marquis drew towards him a stand on which stood open a volume of Shakespeare. The play was As You Like It, and the passage, "All the world's a stage, etc.," was underscored.

"You are fond of Shakespeare?"

"He is the one poet I really enjoy."

"But I suppose this love you have for the play holds to a given order of plays only. There must be many so-called plays that bore you?"

"There are; but they don't annoy me. I never go to see them."

"What plays do you prefer?"

"I have a horror of a sad play. I simply cannot go to see one without feeling affected, and there is already so much in this world to make one dispirited that it seems the height of human folly to seek it in the playhouse."

"But from the psychological standpoint, doesn't the humanity in a play appeal to you—interest you? Don't you find pleasure in analyzing, as it were, the theories of the dramatist as represented in the actions and words of his characters—as the plays of Ibsen, for instance?"

"No, I must confess they do not. If I feel studiously inclined I prefer to lock myself up in my study and hunt up the musty old philosophers. The modern playwright, who would be didactic, writes nothing, teaches nothing that has not been written and taught thousands and thousands of times. No, a didactic play bores me to death. I go to the theatre to be amused."

"Yet I believe I saw you at La Tosca the other night. La Tosca isn't a very amusing play."

"That was because La Tosca was Sarah. I went to see her Cleopatra, too. I'm very sorry I did now. Her Cleopatra is a most monotonous performance and it depressed me for a week."

"Sarah monotonous—and you a Frenchman?"

"*Ma foi, oui!* Sarah Bernhardt in New York is totally different from the Sarah Bernhardt of Paris. She is a different woman *en tour*. I think the reason is that she is careless, thinking that a goodly part of her audience cannot understand French. This is a grave mistake for her to make. My experience has been that it is extremely difficult to learn when an American does or does not understand French. Since I have been here I am much more ready to credit you with linguistic abilities than I was before and as the average foreigner is."

"So Sarah scamps her work?"

"Yes, her reading the other night was painful to my ears. I think it was to most of the French people present. Both she and her company slur their lines. In Paris, of course, Sarah Bernhardt knows that every word she utters will be weighed and criticised by the most exacting, and not always the most friendly of audiences. When she goes abroad, she takes, as it were, an intellectual holiday. The result is a careless and poor performance. But the Bernhardt of to-day is not the Bernhardt of fifteen or twenty years ago. I remember her when she was at the Odéon, in '68. She has never equalled her work there. I shall never forget her Queen in Ruy Blas.

"What is your opinion of the new English star, E. S. Willard?"

"I haven't seen him. I saw in The Mirror's interview with Henry Guy Carleton that Mr. Willard, in Mr. Carleton's opinion, would be the greatest English-speaking actor in ten years from now. So I'll wait. In ten years I'll make it my business to go to see him. Why didn't I see him in Judah? Because, as I said before, I will not see a gloomy play. My digestion's good at present; I don't wish to impair it. All I seek in the theatre is amusement."

"Not the Hole-in-the-Ground style of amusement, I suppose?"

"No, Hoyt's farces are only fit for babies. I can't conceive of intelligent people sitting through such rubbish. Aunt Jack, Nerves, All the Comforts of Home are all capital plays of their kind, and very amusing when well played, as they were by Mr. Palmer's, Mr. Frohman's, and the Proctor's Theatre companies. Beau Brummell was admirably done by Richard Mansfield. Men and Women I thought extremely tiresome. Shenandoah was lively and harmless, and I went to see it—once."

"And the Senator?"

"An excellent play, admirably played by Mr. Crane. But his Senator is hardly like the politicians from Washington that one meets. I fear that so noble-minded and generous a Senator would lose his seat before long in real life"

"How do you like these one-act plays that are fast coming into vogue?"

"Personally, very much. They allow one time to get to the theatre. One has'nt to hurry from the dinner table. But there is one thing I should very much like to see introduced in America, and that is our French *foyer* promenade. When I first came to America nothing seemed more depressing to me than the attitude of your audience, accustomed as I was to the promenading, noise and clatter of a French interlude. The stoicism with which an American woman could sit through a long performance in one cramped position fairly astonished me. I am getting used to it now; still, I think the custom of promenading in the *foyer* would be welcome if it were once fairly started, and if—which is important—we had *foyers* in which to promenade."

"The Casino and the Metropolitan have *foyers*."

"Only apologies for them. A *foyer* must be inviting; free from draughts. Besides, the *foyer* at an opera house can be used only by men. The Casino *foyer* is a farce. However, I grant that on the score of theatres America has the most luxurious in the world. As regards the interior decorations your theatres are vastly superior to those of Paris or, I believe, of any continental city. The Lyceum and the Garden are the prettiest in my estimation."

"Who are your favorite American actors?"

"*En première ligne* Richard Mansfield. Then I like Mr. Stoddart, Mr. Barrett, Mr. Holland, Mr. Lemoyne, Mr. Crane, Mr. Lewis, Mr. Wheatcroft, Mrs Booth, Mr. Kelcey, Georgia Cayvan and pretty little Effie Shannon. Agnes Booth is one of the most versatile and charming actresses I ever saw. Georgia Cayvan, too, pleases me immensely."

"And Ada Rehan?"

"Don't talk to me of Ada Rehan! I can't stand it. Ada Rehan is everlastingly—Ada Rehan. Always the same little gasps, stage tricks and *poses*. Her mannerisms prevent her from being a good actress; at least, I think they do."

"You don't go to Daly's as often as you used to."

"No, the entire company displeases me in the same manner that Miss Rehan displeases me. There is too much Drew about Mr. Drew; too much Daly about Daly's Theatre. Maybe it is a good farce-comedy company. There is still another reason, however, why I don't go as often as I used. Some time ago I was always most regular at Daly's first nights. In fact, my name was down on the reserved seat list. When Mr. Daly started those famous Tuesday nights of his, he wrote me asking me to subscribe, as I had done on similar occasions. The nature of this programme, however, did not please me, and I politely declined. Mr. Daly, on this, and presumably from a feeling of revenge, removed my name from the first-night booking list, and I haven't cared to go to his theatre since. From what I have heard of Mr. Daly's methods this action did not surprise me."

"I noticed you didn't mention Booth's name among your favorites."

"I like Booth in Richelieu. In that I think he is superb."

"Whose Hamlet pleases you best?"

"Rossi's. His Hamlet is the finest I ever saw. I think there are three wonderful characterizations that actors, living now, can be seen in. The Richelieu of Booth, the Othello of Salvini, the Hamlet of Rossi."

"Does the stage interest you as much as it did?"

"No, it does not. The theatre seems to be losing its vitality. Maybe it's the reaction after the brilliant period of a dozen years ago. But it is as if the glory of the Wallack time departed with him. There has been nothing since that can compare with those Wallack days. Even the familiar old first-nighters that we used to see so regularly are disappearing. Many have gone. Doubtless they prefer to cherish the memory of the past to the danger of being disillusionized by the present. I ought to do the same."

And, as the Marquis sighed sadly, I changed the subject, and we began to talk of other things.

Ali Baba.

DAN HART'S DENIAL.

Dan Hart, the comedian, came into The Mirror office the other day, to deny the statement made in certain New York and Philadelphia papers a week or so ago, to the effect that he had been confined in a lunatic asylum.

"There wasn't a word of truth in the statement," he said, "and it has done me a great deal of harm. It even got as far West as Dakota, and my brother and sister out there were frightened to death. I was in the hospital at the time the story was given out, suffering from nervous prostration.

"I went out with One of the Finest, and at Worcester, Mass., Dr. Woodward, of that city, advised me to go to the hospital for a couple of weeks. I did so, and, at the expiration of the fortnight, I left to rejoin the company at Philadelphia. But I was not entirely well, and I had to go to the hospital again, in spite of the fact that I wanted to resume work. These are the facts. There is no foundation to the other story whatever, and I have not been drinking. On the contrary, I have shut down on my smoking bills, too, in order to entirely recover my usual health."

THEY CHAMPION THE STAGE.

Manager J. Maguire, of Maguire's Opera House at Butte City, Montana, has received many letters of congratulation since he made his able reply last May to the Rev. Wood's venomous attack on the theatre.

Mr. Maguire thinks that the profession as a general thing leave to the dramatic papers all the work of refuting the slanders of clerical hypocrites, and suggests that the local managers should hit back quick and "hit from the shoulder."

Mr. Maguire also suggests that whenever a local manager sees in the daily papers an account of some clerical delinquent, he should cut it out and reprint it in his house programme.

It seems to us, however, that the local managers would place themselves in a rather undignified position by carrying out the latter suggestion. The attacks on the stage are of no account, anyhow, and generally prove a boomerang in the way of unintentional advertisement for the attractiveness of theatrical performances.

Personality and scandal can be left properly to the bigots who are adepts in it.

Theodore M. Carpenter, dramatic editor of the Grand Rapids *Eagle*, has sent us the printed report of a sermon recently delivered in Kansas City by Rev. J. E. Roberts. The Mirror concurs with Mr. Carpenter that "it is seldom that a member of the ministerial profession gives utterance to ideas so liberal and withal so gracefully expressed," and regret that the exigencies of space will not permit us to reprint the address. We commend its perusal to that arch-slanderer, the Rev. Rankin, who is still at large in Kansas City.

E. Hamilton Bell is designing the costumes for Marie Wainwright's revival of Amy Robsart.

GOSSIP OF THE TOWN.

Adolph Bernard, formerly of Raglan's Way, has become a member of Annie Ward Tiffany's company.

Mervyn Dallas has been engaged for the production of Love and War at the Garden Theatre on March 19.

George W. Larsen, having closed his season as comedian of Cordray's stock company, at Portland, Ore., has gone to San Francisco for a few weeks. He will return to the East at the conclusion of his stay.

Charles T. Ellis will produce Herbert Hall Winslow's new comedy, The German Minstrel, on the New England circuit late in March.

Matt B. Snyder, the popular character actor, will be the manager of the New Girard Avenue Theatre, Philadelphia, which will open on Easter Monday.

Herbert Hall Winslow's new comedy, A Knotty Affair, will be produced at Hoboken on May 4, by John C. Rice, of Monroe and Rice. Minnie Dupree has been engaged for the ingénue role. There will be seventeen people in the cast, and new scenery will be painted specially for the production by Harley Merry.

Will Mandeville denies that he has left The Little Tycoon company. He is to remain with that organization until it closes season.

Abby Sage Richardson lectured last Wednesday afternoon at the Lyceum Theatre on the Pre-Shakespearean Dramatists.

The special matinee performance of Bellows and Roeder's play, The Old, Old Story, has been postponed to March 9.

Harry Peyser's third ballad concert was given at Hardman Hall last Thursday to a most enthusiastic audience, the concert being a decided success. Mr. Pepper sang a number of quaint ballads, and was assisted by Zelma Rawlston, Evelina Labelle, Victoria Labelle, Ruby Brooks, Walter Pelham, John E. Ince, I. L. Kellogg, and W. W. Lowitz.

Frank M. Kendrick has been engaged by Charles Frohman to play the role of the tailor in The Private Secretary. He joined the company at St. Paul on Monday.

The play which Clyde Fitch has been commissioned to write by Daniel Frohman for the Lyceum company will be produced in June, 1892. It is to be a costume play and is a comedy. The title will be made known only a short time before the presentation.

Augustus Pitou contemplates giving a few performances of Clyde Fitch's A Modern Man outside of New York this season. In case he does, Nelson Wheatcroft will endeavor to arrange to play the title-role.

The new locomotive of the Fast Mail was introduced during the performance at Vincennes, Ind. Manager Carter writes that the receptions accorded the old engine were hearty, but that No. 75 (the new locomotive) brought down the house with thunders of applause.

Newton Jackson is to manage Music Hall, Pittston, Pa., next season, as Mr. Evans, the present manager, is going into another business.

It is announced that Henry Belmer intends to engage a stock company for a supplementary season of ten weeks at the Windsor Theatre, New York. The season is to open on June 1, and a new American play is to be presented each week.

E. W. Varney, Jr., has engaged the following people for next season's new scenic production of The Vendetta: Edward Warren, Jewel Sheridan, Laura Almasning and Lisle Bloodgood. Manager Varley is selecting the rest of the cast with equal care, and announces that the same company that is to appear in New York at the opening production at the Windsor on August 24 will present The Vendetta on the road throughout the entire season.

After the closing of Adelaide Moore's season at Helena, Montana, on Feb. 11, salaries were promptly paid in full and the entire company returned to New York with Miss Moore and her brother, W. B. Moore, who has always been her manager.

Manager James W. Morrissey announces the third regular season of grand opera in English at the Grand Opera House. It will begin on May 25, and continue for six weeks. As heretofore a different opera will be performed each week in the following order: May 25, Lucia; June 1, Fra Diavolo, June 8, Carmen; June 15, Martha; June 22, Il Trovatore; June 29, Faust. The company will number 125 people, soloists, chorus and orchestra. Pauline L'Allemand will be the leading artiste, while others engaged are Louise Natalie, Bella Tomlins, Stella Beaumont, Fanny Meyers, Charles Bassett, C. Montegriffo, W. H. Clarke, Signor Tagliapietra and Charles Watters, from the Carl Rosa English Opera company, London. Mr. Ludwig, the famous basso, will also be heard during the season. The prices will remain the same, and Manager Morrissey, under whose direction the operas will be produced, promises a large and complete orchestra.

IN OTHER CITIES.

PHILADELPHIA.

Yon Yonson, the Swedish dialect comedy-drama, was presented for the first time in this city at the Walnut Street Theatre to a crowded house. The audience was very appreciative and at times very demonstrative. The entire co was good and the scenery appropriate. Business excellent all the week. Thatcher's Minstrels 23-28.

At the Broad Street Theatre Rosina Vokes opened the third week of her engagement with a triple bill of which the first number was a new one-act curtain raiser called Frederic Lemaitre, the second, the familiar My Milliner's Bill; and the third, A Corsican Legacy, also new, a comic extravaganza minus legs and limelight. As Mariana, Miss Vokes gave a funny caricature of Emily Rigl, and also did a Corsican dance, which was very pretty. Business fair. Fanny Davenport in Cleopatra 23-28.

The Crystal Slipper returned to this city 16 and was greeted at the Chestnut Street Theatre by an audience that packed the house and gave all the favorites in the cast a hearty reception. The Crystal Slipper has been entirely renewed, the handsome scenery is fresh from the hands of the painters and the costumes new and gorgeous. The cast is excellent and the performance is evenly balanced. Business good. Same co. 23-28.

At the New Park Theatre Russell's merry comedians met a houseful of old friends when they opened 16 in The City Directory. Time has dealt kindly with this production and the changes in it are all for the better. The whole performance went off with a rattle and a dash that was greatly enjoyed. Business large. Inherited 23-28.

At the Chestnut Street Opera House the Hanlon-Voltet-Martinetti co opened its second and last week 16 to a good audience. The performance is excellent and seemed to be thoroughly enjoyed. Business fair. The Senator 23-28.

A large and brilliant audience greeted the Lilliputians at the Grand Opera House 16 when they commenced the fifth week of their engagement in this city, which showed that the interest in their unique performances has not abated in the slightest degree. Business large. Held by the Enemy 23-28.

Grimes' Cellar Door, with James B. Mackie in the star part, returned to the Arch Street Theatre 16. New features have been added since it was last seen here, and the piece seems to meet with great favor with the audiences it attracts. Business good. Later on 23-28.

At the National Theatre, W. A. Brady's spectacular production of After Dark drew a large house 16. The scenery is very realistic. All the effects work with remarkable smoothness and precision, and the co is a very efficient one, adding to the force and effect of the realism in every act. Business large. My Aunt Bridget 23-28.

The three-act musical farce, The Fakir, was presented in its new form at the People's Theatre 16 by Hamlin's excellent co. The play is still devoid of plot, but is abundantly supplied with songs and dances, and the co. has several pretty girls who can sing. Business good. Bobby Gaylor 23-28.

At the Lyceum Theatre Delaur and Debrimont's Spectacular Burlesque co. opened 16 to a crowded house and played to big business during the week. Neck and Neck 23-28.

Hilarity, a musical farce, was produced for the first time in this city at Forepaugh's Theatre 17 and made a decided hit. Charles A. Loder played the leading part, and as a German dialect actor has few superiors. Business good. Young Mrs. Winthrop 23-28.

The South Street Theatre was crowded 16, the attraction being McCabe and Young's Colored Operatic Minstrels. The co. numbers thirty people in all, including some of the best colored artists in the business. The performance was a good one and drew good houses during the week. The World Against Her 23-28.

At the Kensington Theatre the Agnes Wallace-Villa co. presented The World Against Her 16. The play was prettily mounted and well acted. Business fair. Guilty Without Crime and Beacon Lights 23-28.

H. W. Williams' co. did a good business at the Central Theatre week of 16. The Night Owls 23-25.

BOSTON.

At the Hollis Street the orchestra has been driven beneath the stage by the steady demand for seats. The Kendals play All for Her 23, A Scrap of Paper 24, 25, Impulse 26 and 28, and The Ladies' Battle and My Uncle's Will 27 and matinee 28. Last week All for Her and The Weaker Sex divided the week of 16-21, the house being crowded nightly.

Betty's Triumph and The Solicitor are in the last week of their successful run at the Museum. A Cup of Tea and Sunlight and Shadow will be given March 9, the latter for the first time in Boston. Eben Plympton is not in the cast of either piece.

Lydia Thompson met with a cordial reception at the Globe in The Dazzler. Adonis filled the theatre steadily during the week of 16-21.

Annie Pixley revived The Deacon's Daughter for two performances at the Tremont 23. Kate is the bill for the balance of the week. In 22 Second Floor Miss Pixley had considerable difficulty in securing the right child for the baby. After trying four the one used last year was chosen, but it became frightened on the opening night and another was secured.

The Howard Athenæum Specialty co. is meeting with great favor at the Boston. The Hustler, Yon Yonson and Primrose and West's Minstrels are to follow for one week each.

Ship Ahoy is filling the Park nightly and the run may be extended until Summer.

George Wilson's Minstrels opened successfully at the Grand Opera House. The engagement of The Inspector was one of the most prosperous of the season.

Dominick Murray in Master and Man is the current attraction at the Howard Athenæum. Siberia closed a successful engagement 14.

For the benefit of Annie E. Clarke at the Museum 28, An Open Gate and Leap Year will be given. The latter piece has not been given here for sixteen years.

Rich and Harris are making elaborate preparations for the tour of the Leopolds next season. The co., which is being engaged, will be unusually strong, and the farce-comedy used will be from the pen of John J. McNally.

The costumes used by the Boston Ideal Opera co in their grand opera repertoire, were sold at auction 16. The prices were low, and most of the goods were purchased by local costumers, although a number of theatrical people were present at the sale.

Sol Smith Russell, who canceled his dates at the Park to allow the continuance of the run of Ship Ahoy, will appear at the Tremont in April in A Poor Relation.

Blue Jeans will be brought to the Hollis Street at the conclusion of its run in New York.

Paul Lewis and Georgia Levarde, members of the Ship Ahoy co., were married 18.

Henry E. Dixey has decided not to accept the offer of the MacMahon Brothers for a tour of Australia at the conclusion of the present season. He will continue under the management of B. N. Warburton next year, and will appear in a new burlesque which is being written by B. E. Woolf, the musical and dramatic critic of the *Saturday Evening Gazette*.

Minnie Fowler Scott, the little nine-year-old daughter of Frank N. Scott, made a great success at the concert of the Boylston Banjo, Mandolin and Guitar Club 17. Her voice is remarkably sweet, and she sang with ease up to the second A flat in alt, a remarkable feat for a child so young.

It is announced that the annual benefit of the Boston Lodge of Elks will be given at the Boston on the afternoon of April 9.

ST. LOUIS.

Hands Across the Sea was presented at the Grand Opera House during the week of 15-21 to fair attendance. Agnes Huntington in Paul Jones week of 22-28.

The Maister of Woodbarrow, was presented by E. H. Sothern at the Olympic Theatre during week of 16-21 to good business. James O'Neil in The Dead Heart week of 22-28.

Maggie Mitchell, always a favorite and a drawing card here, played an engagement at Pope's Theatre, appearing in Fanchon, Little Barefoot, Rav. Lorie, and Jane Eyre. The attendance during the week was excellent. Hanlons' Superba week of 23-28.

The Limited Mail was presented at Havlin's Theatre with fine realistic effects week of 16-21. Annie Ward Tiffany 23-28.

Mattie Goodrich opened her season in a thrilling border drama entitled Golden Gulch, at the Standard Theatre, week of 15-21. It was produced here for the first time on any stage, and is filled with sensations from first to last, and introduces real cowboys, ponies and other requisites for a thrilling border drama. It drew top-heavy houses during its presentation. Hyde's Big Specialty co. next.

Matt Ryan, the jolly manager of Havlin's Theatre, had a rousing benefit 16.

Owing to the absence of Grace Thorne in the East, on account of the death of her mother, Miss Scanlan took her part until Wednesday night. Miss Reeves, wife of the treasurer of the co., played Miss Scanlan's part.

During the engagement at the Olympic of E. H. Sothern, children under ten years of age were not admitted to the theatre.

The Thespian Club, the leading amateur club of St. Louis, gave one of its entertainments at Pickwick Theatre 21. Smoke, a domestic drama, was presented, with Zoe Alphonse in the soubrette role. She made a hit in the part. She intends to adopt the stage eventually.

CHICAGO.

The Bostonians, an opera organization that has attained great popularity in this city, were welcomed at the Opera House by large and fashionable crowds. Robin Hood was given throughout the week, with the exception of one performance of Carmen. All the artists were cordially received, especially Jessie Bartlett Davis as Allan-a-Dale, Marie Stone as Maid Marian, Tom Karl as Robin Hood, and George Frothingham as Friar Tuck. Francis Wilson week of 23-28.

The English military drama, The Soudan, had its first presentation in Chicago at the Auditorium, Tuesday night, and the big theatre was packed. It is no better and no worse than all the other British plays dealing with military achievement. The great scenes are the attack on the Soudanese city, during which several hundred men fire off numerous rounds of blank cartridges, and the return home of the victorious troops. This style of drama is, doubtless, dear to the British heart, but it did not arouse the American audience to any extraordinary enthusiasm. The spectators rather favored the work of Master Wallie Eddinger as a waif, than that of Henry Neville as Captain Temple. There was something of human nature in the boy. Of the cast, Frank Lonze was good as Paul de Vigne, a correct stage villain, and Dan Collyer and Harry Hawk furnished the comedy as Spefkins and Lambkin. Louise Balfe was a lachrymose heroine. The piece was splendidly mounted, the stage of the Auditorium giving room for the best effects. Same for three weeks.

Paul Jones proved to be one of the best cards that the Columbia has had this season, and the theatre has not lacked crowds every night. Agnes Huntington's peculiar voice has pleased the people and the critics. Parlor Match week of 23-28.

At the Grand Opera House Mrs. Leslie Carter continued to draw large audiences, and there is no denying her success. The Ugly Duckling is of slight value as a play, but with the good co. to support Mrs. Carter it is made entertaining. Cleveland's Minstrels week of 23-28.

At Hooley's, the Russell comedians with Fay Templeton as the star, drew large audiences. The piece is called Miss McGinty, and the performers, among them Dan Daly and Charles Reed, do about as they please. The same week of 23-28.

Gus Williams and John T. Kelly in U and I met with popular favor at the Windsor. A Pair of Jacks week of 22-28.

John A. Stevens in Wife for Wife, a wildly sensational play with plenty of blood, proved entertaining at Jacobs' Clark Street Theatre. Hands Across the Sea, week of 22-28.

Thatcher's Minstrels pleased the patrons of the Haymarket, and the theatre was filled at every performance. Joseph Murphy week of 22-28.

Vesper Bells was well received at Jacobs' Academy, and business was good. Wife for Wife week of 22-28.

The Red Spider, in which J. J. Dowling and Sadie Hasson are seen to advantage, found favor at the Alhambra. Vesper Bells week of 22-28.

Out of Sight, a specialty piece with J. J. Magee, Robert Mackey and the La Verde Sisters, did well at Litt's Standard. Under the Gaslight week of 22-28.

Under the Gaslight, with a good cast, including Harry Hatto, James F. Crossen, W. R. Owen and Lizzie Jeremy, had a prosperous week at the People's. The Blarney Stone week of 22-28.

Nelson's World comb., a vaudeville and acrobatic troupe, did well at the Criterion. Frank Frayne week of 22-28.

Your correspondent would like to have found time to reply to James Owen O'Conor's denunciations in last week's MIRROR, but there are times when silence is golden, and "this is one of them times."

CLEVELAND.

J. K. Emmett at the Opera House 12-14 turned people away at every performance. Cast was strong. His new play was well received here. Richard Mansfield in Beau Brummell 16-18 played to S. R. O. nightly. Prince Karl was given at the matinee. Poor Jonathan 19-21; large advance sale. Yon Yonson 23.

The Boomer did a fair business at the Lyceum week of 16-21. Kate Castleton 23.

Jim the Penman was presented at H. R. Jacobs' week of 16-21. Good business all the week. Dark Secret 23.

Frank L. Frayne did a large business at the Star 16. Si Slocum and Kentucky Bill were presented. Sheridan and Flynn 23.

SAN FRANCISCO.

FEB. 14, 1891.

This week has ushered in two additional theatres hitherto closed. They are the Grand and the Bijou, and both have been occupied by Clemenceau Cases. The former with Sybil Johnstone and the latter with Nadage Doree. Miss Johnstone's engagement drew the shekels regardless of very adverse criticisms in all the daily papers. Miss Doree's performance and that of her co. was very poor.

All the Comforts of Home has made the Baldwin a resort for regular theatregoers and society people this week.

The Sea King at the California has done only moderate good business.

Corinne did a good week's business at the Bush Street Theatre.

The opening of the new Powell Street Theatre, by the Hess Opera co., has had the effect of brightening things up considerably in that neighborhood. Robert C. Dieble has attracted very large audiences. Francesca Guthrie, Mme. Butat, Helen Bovet, Pierre Delasco, G. Napoleoni and Albert Guille were very satisfactory in their respective parts. Giroflé-Girofla will be succeeded Monday evening by Satanella, which will run until Gypsy Baron is ready at the Tivoli Opera House.

The Press Club receives its third annual benefit next Thursday afternoon at the Baldwin Theatre. Manager Bonvier is closely engaged in arranging the various offerings, which embraces something or other that is good from every theatre and co. in the city.

The Grismer-Davies co. presents East Lynne this week at the Alcazar. Joseph Grismer and his lovely little wife, Phœbe Davies, are of course, the chief attractions.

Goodyear, Elitch and Schilling's Minstrels will come to the Alcazar 23, after which Ole Olson and T. Wilmot Eskert.

Melville Stewart, another new member of the Tivoli co., will first appear with Satanella.

Marie Wainwright follows The Sea King at the California 23, then Frederick Warde and Mrs. Bowers.

Clifford Wilkins is now upon the business staff of the Grismer-Davies comb.

Samuel Edwards, who plays the henpecked husband in All the Comforts of Home, is a Californian.

Mark Thall was in the city yesterday, and reports the Alcazar stock co. happy and prosperous.

Charles Frohman wired James Jay Brady to buy him a gallery ticket to the Press Club benefit for fifty dollars.

It is said that William Beach will not appear here again with the Alcazar stock co.

The Solicitor and Sweet Will may be done by the Frohman co. at the Baldwin if All the Comforts of Home is not in for a run.

The Millionaire and Don't Sully will succeed Corinne at the Burt opening 23.

It is reported that Mark Thall and Alf Klinghouse have formed a copartnership with Schwartz Brothers and will push matters at the new and pretty Powell Street Theatre, where they will introduce a new stock company, after the conclusion of the present season of the Hess Opera co.

At the Baldwin theatre The Little Tycoon follows. All the Comforts of Home, then The Bostonians and The County Fair. Sarah Bernhardt, whom Manager Bonvier may play at the Grand, will bring the season up to June, when the Tivoli or Friscan theatre will close for a month, opening July with the Frohman Lyceum co. in The Charity Ball.

Dear old John H. Mc[illegible], veteran actor, scholar and gentleman, died yesterday.

PITTSBURG.

The week ending 21 has been eventful, two of the theatres, the Bijou and Duquesne being under water. The Duquesne promptly erected an immense pump, and succeeded in keeping out the flood.

The McCaull Opera co. in repertoire delighted large audiences at the Grand Opera House. The co. includes Helen Bertram, Charles W. Duncan, Digby Bell, Laura Joyce-Bell and others. Duff Opera co. week of 23-28.

Kajanka was presented at the Bijou week of 15-21 to immense houses. Mr. Barnes of New York 23-28.

Primrose and West's Minstrels did a good business at Duquesne Theatre week of 16-21. A Brass Monkey 23-28.

Harris Family Theatre did the usual immense business always done by N. S. Wood in Out in the Streets. Struck Oil 23-28.

The Academy of Music was filled nightly by the Rentz-Santley co., which presented a first-class vaudeville entertainment.

Harry Fulton, manager of the Duquesne, left for New York 19.

The Crystal Slipper played to over $5,000 for its return engagement.

James O'Neill's only performance of Monte Cristo on Saturday evening drew a packed house.

The Exposition has signed a contract with Cappa's Seventh Regiment Band for next season.

Beatrice Moore is at home here for the rest of this season. She was playing leads for the Louise Arnot co., which closed at Shamokin 14 on account of the star's illness.

Edmund Russell, the Delsartean lecturer, is in town lecturing on his system and is creating quite a furore.

The flood of last Tuesday morning gained such headway that the Duquesne was obliged to omit its Wednesday performance, the boilers and light apparatus being inundated.

The Bijou Theatre's entrance was surrounded by water up to half past five Wednesday evening, when the water abated, clearing the entrances. The performances were not interrupted.

Mrs. Young, wife of Charles W. Young, of the Soap Bubble co., while at Jeannette, Pa., was seriously burned by an explosion of gas, caused by the flood.

With the demolition of the Clipper Theatre, Harry Williams' Academy of Music reigns supreme as a home for vaudeville entertainments.

CINCINNATI.

The Conried Opera co. closed a highly successful week's engagement 21 at Heuck's, the repertoire comprising The King's Fool 15-21 and Gypsy Baron 19-21. The co., headed by Bettina Padelford and Fertis Hartman, is an unusually strong organization, and is supplemented by an excellent chorus. The lady fencers, who appeared in the second act of The King's Fool, were decidedly clever in their specialties and scored a hit. Money Mad 22-28. The week of March 2-7 will be divided between Jefferson and Florence and Gus Hill's Novelty co. Shenandoah 9-14.

The enthusiastic reception accorded Francis Wilson at the Grand 16, on his opening performance in The Merry Monarch, must have been highly gratifying to that clever artist. A more appreciative audience has been rarely seen at the Grand, and Marie Jansen, Francis Plunkett, Laura Moore and Gilbert Clayton were warmly received in their respective parts. The chorus was far above the average, and, with its splendid mounting, costuming and exceptionally strong cast, The Merry Monarch can be classed as one of the stage successes of the day. The Lilliputians week of 23-28; The County Fair March 2-7.

At the Pike during the week ending 21 James O'Neill presented The Dead Heart until 20, when Monte Cristo was put on for the closing performance. The star gave a most finished and powerful portrayal of the role of Robert Landry, and his support, notably at the hands of Grace Ravine and Joseph E. Whiting, was most satisfactory. The scene depicting the storming of the Bastile was a marvelous piece of stage work. The week's attendance was very large. Richard Mansfield week of 23-28 in Beau Brummell and Prince Karl.

Frank Daniels in Little Puck proved a most attractive card at Havlin's during week of 15-21, the S. R. O. sign having been called out on more than one occasion during the engagement. Considerable new business has been introduced and the piece is interesting throughout. Bessie Sanson and Arthur Moulton looked after the more important roles satisfactorily, and the cast was above the average. Held by the Enemy week of 22-28. The Midnight Alarm March 1-7.

At Harris' during the week ending 21, Lost in New York was satisfactorily presented. The attendance during the week was large. The Blue and Gray week of 22-28. Runaway Wife March 1-7.

The Hyde Specialty co. paid Cincinnati and the People's Theatre a return visit during week of 15-21, and duplicated the success which attended the previous visit. Helen Morris' singing, Lillie Western's musical act, and Cazman's specialties were the features of the performance. Whallen and Martell's Specialty co. in a return engagement 22-28.

William Southard, at one time a member of the stock co. of the old National Theatre in this city, died 15 at the Cincinnati Hospital, aged forty-six years.

Ada Glasca, who scored so pronounced a success at the Sunday "Pop" 8, received an ovation at the Music Hall 22.

Manager Kainforth was clever enough to get ahead of the local authorities 25 by having only eight performers instead of the entire co. of the Cleveland Minstrels registered for arrest on the charge of participating in Sunday performance, and thereby made $40.

Manager Fennessy has returned from New York.

James O'Neill, the star at the Pike during week of 16-21, was leading juvenile in the stock co. at the Old National, and later identified with the great stock co. at Wood's under Barney Macauley's management, the membership of which embraced J. Newton Gotthold (now dead), E. A. Locke, William Gillette, Clara Morris, Rachel Johnson and her husband, Barney Macauley.

Arthur Moulton, of Frank Daniels' Little Puck co., will go next season with Reed and Collier's Hoss and Hoss co.

Powel Crosley, proprietor of the Pike Opera House, denies the truth of a rumor circulating as to proposed changes in the management of his house. Manager Ballenberg is doing excellent work, and Mr. Crosley expresses himself as entirely satisfied with the existing arrangement.

DETROIT.

My Jack did only a fair business at the Lyceum week of 9-14. The play seemed to be satisfactory. Money Mad, Steele Mackaye's sensational melodrama, opened a week's engagement 15 before a good-sized house. Charles Hanford as Jack Adams, J. F. O'Brien as John Murray, Ada Chamberlain and Lizzie Mulvey did excellent work. Bottom of the Sea week of 23-28.

Cleveland's Colored Minstrels appeared at the Detroit 9-11 before fair-sized audiences. Effie Ellsler sustained her reputation as a Detroit favorite the latter half of the week in The Governess and Miss Manning. Miss Ellsler's light comedy work in Miss Manning, a piece new to Detroit, was quite a revelation. The business was satisfactory to the box-office, and taken all in all the engagement was a very successful one. Miss Ellsler can always count on a warm welcome whenever she visits the City of the Straits. Pauline Hall opened 16 in Amorita for the first time in this city before a large house. The opera is full of fine music, some of it quite light, and some almost approaching grand opera. Miss Hall sang and acted the part of Angelo in a very satisfactory manner. Homie Weldon did justice to the title role. Charles H. Drew made a hit, as he always does, if anything he attempts in his line. Robert Mantell in repertoire week of 23-28.

The Great Metropolis at Whitney's week of 9-14 drew large houses, and the performances were satisfactory. The piece is dependent to a large extent upon its fine scenic effects and stage setting. The spectacular Zozo opened a week's engagement 16 to a crowded house. Irene Allen as Zozo was very pretty and graceful. Charles E. Edwards, the comedian of the piece, made a decided hit. George C. Staley in A Royal Pass week of 23-28.

KANSAS CITY.

Fisher's Cold Day co., augmented by extra specialties, opened 15 at the Midland to a large body. The performance is pleasing, the dancing of Carlotta particularly so.

Pat Rooney in Pat's New Wardrobe opened at the North Street Theatre to a big audience. Oliver Byron in The Plunger 23. The Wonderland presented good specialties week of 15-21, and was rewarded by splendid attendance. Matsuli Sotaichi, the Cowboy Pianist, Ova, Japanese water color painter, the Phoites and others did well.

A bill has been introduced into the Missouri Legislature, and favorably reported in committee, to provide that in all new theatres or halls of amusement the main auditorium floor shall not be more than three feet above or below the street level, and have three sets of doors six feet wide opening both in and out.

Charles Dupree, the once famous minstrel, is now treasurer of Sam Jack's Creole Burlesque co.

George W. Henry says he will surely build a fine theatre on the site of the present Midland Theatre to be conducted as a popular priced house.

Viola Allen and Elsie Lombard were the recipients of social honors during their engagement here with the Jefferson-Florence co. last week. Mrs. Hugh L. McElroy gave a dinner for them, and about twenty young ladies were present.

There is quite a strong movement here now in amateur theatricals. The Lawrence Barrett Dramatic Club gave a splendid presentation of Julius Cæsar, before a fine audience, at the Warder Grand Opera House 19, in which the amateur characteristics were noticeably missing, the entire cast playing with nearly professional ease and finish. D. A. Latshaw performed the role of Brutus in a strong and polished manner. The other characters were well taken. The mob was especially well handled and perfectly controlled. Much credit for the performance is due to Charles Nevins' coaching.

The Carrick Dramatic Club will present Walter Tyrrell at the Warder Grand 23. Jay Silvis, assistant treasurer of the Grand Opera House, and a promising amateur, will essay the title role.

Professor Max Beesi has been tendered a benefit concert, to take place at Music Hall 20. Professor Beesi is to sing the leading part in the grand opera, Gasperon, soon to be produced here by amateurs.

George H. Adams will return to regular pantomime business next season.

BROOKLYN.

At the Park Theatre A Midnight Bell attracted lovers of the rural drama week of 16-21. Eugene Canfield amused the audiences with his clever impersonation of a country school boy. Dr. Bill opened a re-engagement week of 23, with three matinees. Mr. Barnes will be at the Park week of March 2.

Misfits, a musical farce-comedy, had its initial presentation at Holmes' Star Theatre week of 16-21. It had fair patronage, but is of almost too airy architecture, even for a farce-comedy. The opera of Falka opened 23.

Howard's Big Burlesque co. drew well at Hyde and Behman's week of 16-21. The usual excellent vaudeville bill is offered 23-28.

The recent performance of Turned Up, by the Amaranth, scored another triumph for this ambitious club. Percy G. Williams did some excellent low comedy work in the part of Caraway Bones.

BROOKLYN, E. D.

The Clemenceau Case drew packed houses at the Lee Avenue week of 16-21. The Still Alarm week of 23-28.

Monroe and Rice's My Aunt Bridget drew crowded houses at the Amphion week of 16-21. Strong co. County Fair 23-28.

Charles T. Ellis in Casper the Yodler did large business at Proctor's week of 16-21. Hilarity 23-28.

The Parisian Folly co. did good business at the Grand Theatre week of 16-21.

Extra matinees will be given at all the Eastern District theatres on Washington's Birthday, 23.

BALTIMORE.

At Ford's Grand Opera House The County Fair drew big houses week ending 21. The co., headed by Fanny Denham Rouse and W. H. Burton, was a good one, and the race scene worked more smoothly and realistically than when here last season. Minnie Palmer week of 23-28 in A Mile a Minute.

W. J. Scanlan in Myles Aroon closed week of 16-21 to large and well-pleased audiences, at the Academy of Music. The star's singing was the feature, and the support of the co. was satisfactory. Bluebeard, Jr., next.

Fanny Davenport's sumptuous production of Sardou's Cleopatra has not had the patronage at the Lyceum that it deserved. The houses have been good but nothing at all commensurate with the merits of the performance. Regarding the play itself opinion is very much divided but of the manner in which it is put on the stage and the work of the star nothing but praise can be said. The scenery was a series of beautiful pictures and the storm effect in the fifth act the most realistic we have ever seen. Carleton Opera co. week of 23-28.

Milton and Dolly Nobles appeared at the Holliday Street Theatre week of 16-21 in From Sire to Son and The Phœnix to an even run of big houses. The Phœnix has not been seen here for about ten years, and its reception, last week, was an earnest that it was an old friend and had not been forgotten. Cleveland's Minstrels next.

The Howard Athenæum comb. at the Monumental Theatre drew crowded houses week of 16-21. Gus Hill's World of Novelties next.

Neil Agrah, with W. H. Shannon as the stellar attraction, was well presented at the Front Street Theatre to good patronage during week closing 21. Both star and play seemed to please.

The Boston Symphony orchestra gives the third concert of its season here at Concordia Opera House 27 with Pachmann as the pianist.

At the Cathedral on Sunday last an offertory piece, the composition of Robert O. Jenkins, was sung. Mr. Jenkins is a member of the Fat Men's Club co., and a fine musician. At one time he was connected with the daily press of this city.

Adam Itzel, Jr., concert master at the Peabody Conservatory, is at work on the music of a new opera, by special contract with the reorganized McCaull Opera co. Harry B. Smith, of Chicago, will be the librettist. The title of the opera is The Tar and the Tartar. It will be produced for the first time in Chicago April 13, and receive its metropolitan baptism, April 27.

Mattie Ford, the daughter of the veteran manager, John T. Ford, will make her début on the stage early in April, appearing in the co. supporting Julia Marlowe during her coming engagement in this city.

I had the pleasure of a call this week from Walter Hale, of the Fanny Davenport co. Besides being an actor of merit, Mr. Hale is a clever etcher, and during his stay here succeeded in getting some sketches of picturesque places around Baltimore. Some of his sketches have appeared in THE MIRROR.

Fred. Bandell, late tenor with Liberati's Military Band, was in the city last week organizing an opera co. for the ensuing Summer season. He tells me that eighteen weeks of his time is already booked.

JERSEY CITY.

Mr. Barnes of New York drew large audiences at the Academy of Music week of 16-21. The cast is one of the strongest on the road, and includes Emily Rigl, Emma Field, Effie Germon, James Neill, Sheridan Block, Frank Carrington and other capable actors. The piece was well staged and the performances excellent. Nellie M. Henry in Chain Lightning week of 23-28.

Violet Melnotte denies that her London theatre will be called The Melnotte as was announced in this column recently. She says that she has not decided on the name yet. Meantime civilization is in anxious suspense.

CORRESPONDENCE.

ALABAMA.

SELMA - ACADEMY OF MUSIC: Katie Emmett 11 to good business. — McGibeny Family 12: The Cleemencau Case 14, both to moderate houses.

ARKANSAS.

PINE BLUFF.—OPERA HOUSE: Ivy Leaf 12; small but well-pleased audience.

HELENA.—GRAND OPERA HOUSE: The Ivy Leaf co. gave a good performance to a fair-sized audience 14.

HOT SPRINGS.—OPERA HOUSE: Rose Osborne 10 Sat on to a small house 9. Ivy Leaf co. gave an acceptable performance 12 to a medium house. Little Lord Fauntleroy 13 to a fair audience. Rice's Evangeline to medium business.

LITTLE ROCK.—CAPITAL THEATRE: Little Lord Fauntleroy to good houses 13, 14. Rice's Evangeline - moderate houses 17, 18.

CALIFORNIA.

SACRAMENTO.—NEW METROPOLITAN THEATRE: Donnelly and Girard in Natural Gas 9-11 to crowded houses. Patti Rosa in Imp and Margery Daw to light business 13, 14.

LOS ANGELES.—GRAND OPERA HOUSE: After a long spell of darkness the curtain will go up 23 with Gilmore's Sea King for the week, followed by Frederick Warde, March 2 — and All the Comforts of Home 5-14. — LOS ANGELES THEATRE: The Steen-Wood comb. in their puzzling entertainment had fair business week of 9-14. Annie Abbott 15-17, Clemenceau Case 18. — ITEM: Edward Mansfield, the Grand's treasurer, has returned from Coronado to open The Sea King advance sale.

SAN JOSE.—CALIFORNIA THEATRE: Swedish Ladies' Concert 9; fair house. Annie Abbott, magnetic marvel, also to a fair house 11. Miss Abbott was billed for the following evening, but did not perform because of serious illness. Her Fresno and Los Angeles dates canceled. Corinne next.

COLORADO

PUEBLO.—GRAND OPERA HOUSE: The Wardle-Bowers co. presented Henry VIII. and Merchant of Venice 9, 10 to the capacity of the house. The stars were warmly welcomed and they achieved genuine artistic success. Little Lord Fauntleroy with Georgia Cooper and Gertie Homan alternating in the title role to poor business 12, 13. — DE REEMER OPERA HOUSE: Eunice Goodrich opened 10 in Little Em'ly and Wanted a Husband, at popular prices, to heavy business.

LEADVILLE.—TABOR OPERA HOUSE: Little Lord Fauntleroy 7-9 to a fair house.

ASPEN. WHEELER OPERA HOUSE: Georgie Cooper as Little Lord Fauntleroy 9 to fair business.

DENVER.—BROADWAY: The De Wolf Hopper engagement of two weeks ending 14 was a fair pecuniary success. — TABOR GRAND: Marie Wainwright's business week ending 14 wasn't as good as on previous occasions, though it was fairly good, and some money was made. She was the same captivating Viola of last season and a sprightly Juliana in The Honeymoon. The support is conspicuously good this season. Little Tycoon opened to a packed house 16. — FIFTEENTH STREET THEATRE: The Private Secretary to medium business.

CONNECTICUT.

NEW HAVEN.—PROCTOR'S OPERA HOUSE: The Fiske Jubilee Singers gave a good performance to a small audience 12. A Fair Rebel 13, 14 to good houses. Nellie McHenry in Chain Lightning to medium-sized houses 16, 17. Cleveland's Magnificent Minstrels, headed by Rice and Sweatnam, pleased a packed house 18. — HYPERION THEATRE: Gus Hege in Von Yonson played a return engagement to a good house 12. Boston Symphony Orchestra 22; Charity Ball 25, 26. — GRAND OPERA HOUSE: Webber's U. T. C. co. drew good houses 12-14 and seemed to please. Baker's Bennett and Moulton Opera co. to S. R. O. 16-18, presenting Boccaccio, Three Black Cloaks, Beggar Student, and Grand Duchess. — ITEMS: Amateurs, selected from our 400, are soon to produce Pinafore and the Greek play, Antigone. H. C. Hustef, in advance of Mr. and Mrs. Kendal, was in town 18.

HARTFORD.—PROCTOR'S OPERA HOUSE: Cleveland's Minstrels (No. 2) filled the house, presenting an elaborate first part with Billy Rice and Billy Sweatnam as the mirth-provokers on the end. Banks Winter is at present in charge of the co. Mr. Winter is a pleasant gentleman to meet and is a fine conversationalist. The Hustler drew a large audience 17 and kept it in continuous good humor. It is a farce-comedy which enables John Kernell and Dan Mason to exhibit their peculiar drolleries and they were assisted by an excellent co. Lost in New York, a tank drama, with a fair co., drew moderate houses 18, 19. Nellie McHenry 20, 21. — ITEM: W. P. Sweatnam will next season be seen in white face with The City Directory.

BRIDGEPORT.—BUNNELL'S GRAND OPERA HOUSE: Lost in New York closed a prosperous three days' engagement 14. — PROCTOR'S GRAND OPERA HOUSE: Rice's Surprise Party in Never Better 13, 14 to light attendance. The Hustler, headed by John Kernell, 16 to big business. Dr. Bill 17 to a large audience. Nellie McHenry in Chain Lightning 18 was well attended.

MERIDEN.—DELEVAN OPERA HOUSE: Von Yonson to good business 14. A Fair Rebel to a fair business 16. Kellar booked for 17 telegraphed Manager Delevan that it would be impossible for him to appear on account of illness. Concert by the New York Philharmonic Society to a large house under the auspices of the Y. M. C. A. Lost in New York 21.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE: Annie Pixley in Deacon's Daughter and M'liss to S. R. O. 13, 14. Bluebeard, jr., nicely staged and dressed, attracted good-sized audiences 16-18. Lilly Clay's Gaiety co. drew a very large "stag" audience 19. Bobby Gaylor in An Irish Arab 20, 21 to good business. — ACADEMY OF MUSIC: Lights and Shadows pleased big houses 16-18, and was given in good style by a clever co. Webber and Field's Specialty co. were greeted with good-sized audiences 19-21.

GEORGIA.

COLUMBUS.—SPRINGER OPERA HOUSE: Clemencean Case (Laura Biggar) 12 to fair business. Audience composed almost entirely of men.

ATHENS.—NEW OPERA HOUSE: One of the Bravest delighted a fair-sized audience 11. Roland Reed in his new play, Lend Me Your Wife to good business 12.

ROME.—NEVIN OPERA HOUSE: The Paymaster to a fair house. Harvard Quartette Club 18.

ATLANTA.—DEGIVE'S OPERA HOUSE: Oride Musin concert co. 12 to a small but appreciative audience. Roland Reed presented for the first time in Atlanta 13, 14 his new play Lend Me Your Wife to excellent business. Mrs. Tom Thumb Feb. 16, 17 to light houses.

BRUNSWICK.—L'ARDOSO OPERA HOUSE: Boccaccio was sung by the Marie Greenwood Opera co. to a fair house 14. Julia Earnest in the title role was well received.

AUGUSTA.—GRAND OPERA HOUSE: Marie Greenwood Opera co. to fair business. — Roland Reed in The Woman Hater to large business 11. Everybody pleased. Charles McCarthy in one of the Bravest to a large gallery and small parquette. The realistic fire scene was very good. Katie Putnam to moderate houses 12, 13. Pearl Melville comb. in Galley Slave, Wells Fargo Messenger, East Lynne, Uncle Tom's Cabin, Ten Nights in a Barroom, etc., week of 23-28.

SAVANNAH.—SAVANNAH THEATRE: Marie Greenwood Opera co. in Boccaccio, The Hermit and Giroffle Girofla 11-13 to poor business. Charles McCarthy's One of the Bravest to a top-heavy house 16. Katie Putnam in Dad's Girl and Love Finds a Way 17, 18 to good business. — ITEM: Savannah Lodge, 183, B. P. O. E., gave their first social session 17 in honor of Mr. Emery, the husband of Katie Putnam.

ILLINOIS.

DECATUR.—GRAND OPERA HOUSE: Hands Across the Sea 11, 12 to fair houses. E. H. Sothern in The Master of Woodbarrow to a good house. Mattie Vickers 17. A Parlor Match 19. Lewis Morrison in Faust 21. Henry M. Stanley 24.

LA SALLE.—ZIMMERMAN'S OPERA HOUSE: E. C. Lewis in St. Plunkard to a small house 10; co. very weak. Bottom of the Sea to a fair house 11; play very well presented. Mattie Vickers in Edelweiss to a poor house 14. Star and co. excellent and deserved a packed house.

BLOOMINGTON.—NEW GRAND: Two Old Cronies to good business 11. Bottom of the Sea drew a fair sized audience 12. Limited Mail to a large and enthusiastic audience 13. E. H. Sothern in The Master of Woodbarrow to a very large and delighted audience 14. — DUBUEY THEATRE: Fast Mail 9.

STREATOR.—PLUMB OPERA HOUSE: The Two Old Cronies to the capacity of the house 12. Effie Ellsler 23.

CHAMPAIGN.—WALKER OPERA HOUSE: The Holden Comedy co. week of 9-14 to large audiences.

ROCKFORD.—OPERA HOUSE: Thatcher's Minstrels 11 pleased a good house. The house was crowded with a fashionable audience to welcome the Bostonians in Robin Hood 14. Jessie Bartlett Davis as Allen a-Dale made a decided hit. The inimitable Bernabee in the role of High Sheriff pleased the audience. W. H. McDonald as Little John, George O. Brethingham as Friar Tuck and Juliette Corbett as Maid Marian did excellent work. Receipts $1,200. — ITEM: Ten thousand dollars have been subscribed for the New Grand Opera House.

ROCK ISLAND.—HARPER'S THEATRE: Bottom of the Sea 10 pleased a well-filled house. Town Lots 14 to small business.

ELGIN.—DE BUS OPERA HOUSE: Si Plunkard 11 had a good house. Thatcher's Minstrels 14 drew a crowded house.

OTTAWA.—SHERWOOD'S OPERA HOUSE: Wills and Anderson's Two Old Cronies 13 to S. R. O.

GALESBURG.—NEW AUDITORIUM: Shenandoah 12; packed house. Russell's Comedians 14; fair house. Joseph Murphy in Shaun Rhue 21; large advance sale. — OPERA HOUSE: Two Old Cronies 23.

INDIANA.

INDIANAPOLIS.—GRAND OPERA HOUSE: Aronson's Opera co. in Poor Jonathan to good-sized audiences at advanced prices 16-18. Cleveland's Minstrels 21, large advance sale. — ENGLISH'S OPERA HOUSE: Hanlon's Superba to good business week of 16-21. Limited Mail 26-28. — PARK THEATRE: The Wilbur Opera co. played a return engagement to large audiences week of 16-21, with a change of opera nightly. Hardie and Von Leer 23-28. — ITEMS: T. D. Marks is in the city, arranging for Shenandoah. — Chimes of Normandy was not presented at the Park Theatre on Sunday last, owing to the interference of the authorities.

BUTLER.—OPERA HOUSE: Stiefel's Minstrels to S. R. O. 14. Professor Warren week of 23, 25.

NEW ALBANY.—OPERA HOUSE: The Runaway Wife played to a large house 10. Frank Evans made an admirable Artaut Eastman, and his support was above the average. Laura Almonmor and Hugh Gibson and W. F. Granger especially deserve mention. — ITEMS: Your correspondent had the pleasure of meeting Daniel McCarthy, Carl Bench and J. S. McNurney, of True Irish Hearts. It is reported in theatrical circles that another of our fair girls will shortly make her d but. — The friends of Ada Melrose, of Faust Up to Date, will be glad to hear of her remarkable success with that co.

COLUMBUS.—CRUMP'S THEATRE: Frank Cushman's Minstrels 14 to a fair sized audience. Frank Cushman, Eddy Manning and the Lenten Brothers received a number of recalls.

EVANSVILLE.—THE PEOPLE'S: True Irish Hearts to good houses 14, 15. — THE GRAND: The Runaway Wife was presented in a creditable manner to fair houses 13, 14.

ELKHART.—BUCKLEN OPERA HOUSE: Under the Gaslight to fair business 14. Held by the Enemy 18; Andrews' Opera co. 24.

WASHINGTON.—OPERA HOUSE: Chicago Comedy co. (Anderson's) week of 9-14 to light business.

FORT WAYNE.—OPERA HOUSE: Cleveland's Colored Minstrels to fair business 4. Wife for Wife cancelled 6. Limited Mail had splendid houses 9, 10; good co. E. H. Sothern in The Maister of Woodbarrow had a big house 12 and was thoroughly appreciated. Under the Gaslight had a small house 13.

MICHIGAN CITY.—MOZART OPERA HOUSE: Andrews' Opera co. delighted a fair-sized audience with The Pretty Persian 16. — ARMORY OPERA HOUSE: The Hoosier Boy Orator lectured 16 before a large and well-pleased audience.

IOWA.

OTTUMWA.—GRAND OPERA HOUSE: Shenandoah to fair business 10. Henshaw and Ten Broeck in The Nabobs to good business 14.

FT. DODGE.—FESSLER OPERA HOUSE: Duncan Clark's Female Minstrels 14; full house.

OSKALOOSA.—MASONIC OPERA HOUSE: Our Country Cousin was presented by the Frank Jones co. 18 to fair business.

DUBUQUE.—GRAND OPERA HOUSE: Thatcher's Minstrels 11 to a good house. Gus Williams and John T. Kelly in U and I 12 pleased a large audience. Spider and Fly 13 to fair business. Peck and Fursman's Uncle Tom's Cabin 14 to good business. — ITEM: The owners of the Grand Opera House are fortunate in securing William Roehl as manager for another year, and the announcement is pleasing to the patrons of the Grand.

DAVENPORT.—BURTIS OPERA HOUSE: Williams and Kelly, supported by an excellent co. in U and I, kept a fair-sized audience in roars of laughter 13. Shenandoah 14 to a large audience.

DES MOINES.—GRAND OPERA HOUSE: Cora Tanner in The Refugee's Daughter to a good-sized audience 14. Rentfrow's Jolly Pathfinders opened week of 15 to a good house. — FOSTER'S OPERA HOUSE: Country Cousin to a good house 12. The band was one of the features of the show, and the parade was "out of sight." Larking to fair business 14. Two Johns drew a good house in spite of a severe storm 16. — CAPITAL CITY OPERA HOUSE: Rentfrow's Pathfinders did a big week's business week of 6. Duncan Clark's Female Minstrels to good business 16.

COUNCIL BLUFFS.—DOHANY OPERA HOUSE: The formal opening of this house, under the new management of the Council Bluffs Theatre co., by Maggie Mitchell in Ray, to a very large and fashionable audience 12. The receipts for the entertainment were $480. The new orchestra came in for a share of the applause. The custom advocated by THE MIRROR of playing "The Star Spangled Banner" at the close of the performances was inaugurated. The Two Johns co. gave a fine entertainment to fair business 14.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE: Jefferson-Florence co., in The Rivals 12. Undoubtedly the greatest dramatic event of the season, and probably the largest pecuniary success, the receipts being $1,400. Mr. Crawford added eclat to the occasion by displaying his new drop curtain. The subject is "The Prodigal Son," and the painting is richly draped. In addition to the curtain the house has been entirely refitted with scenery, all new in design and very pretty, some of it being really exquisite. Perkins D. Fisher, in A Cold Day 17. — Though seen here before several times it really seems funnier than ever and serves to pass away an evening most pleasantly. — GRAND OPERA HOUSE: Kiralfy's Water Queen 13-14, to remunerative business.

PITTSBURG.—OPERA HOUSE: Pat Rooney in Pat's New Wardrobe to a fair house 11.

ATCHISON.—PRICE'S OPERA HOUSE: The Stuart Comedy co. played at popular prices to good business week of 9-14. Beach and Bowers' Minstrels to a fair audience 16.

OTTAWA.—OPERA HOUSE: Royce and Lansing co. presented Tom's Vacation to good business 16.

WICHITA.—CRAWFORD OPERA HOUSE: Pat Rooney to a fair house 12. The Jefferson-Florence co. to good business 14 at advanced prices, many attending from adjoining towns. De Wolf Hopper and his excellent co. in Castles in the Air did not draw as well as they deserved 16.

KENTUCKY.

FRANKFORT.—NEW OPERA HOUSE: Georgia Minstrels 14 to a small audience. Hardie and Von Leer in On the Frontier 14 to a large and appreciative audience. The Wife for the third time here to a large and fashionable audience 16. — ITEM: Franklin and Gaines have leased the Opera House for two years from July 1.

LEXINGTON.—NEW OPERA HOUSE: Wilbur Opera co. packed the house nightly week of 8-16, presenting Nanon, Billee Taylor, Fra Diavolo, Olivette, Bohemian Girl, Erminie, Mikado and Mascotte. Faust Up to Date with Kate Castleton as Marguerite, to a large house 16.

BOWLING GREEN.—POTTER'S OPERA HOUSE: Lewis Morrison in Faust 10 at advanced prices to S. R. O. The largest and best pleased audience ever in the house. The co. is an exceptionally strong one and the stage and mechanical effects are very fine.

GREENSBORRO.—TEMPLE THEATRE: Frank Beard drew a good house in his lecture of "Chalk Talk" 12. Lewis Morrison as Mephisto in Faust delighted a crowded house 17. — ELKS: In the next few days there will be an Elk Lodge instituted here. The petition for organization has been sent in. It will be composed of the best element in the city and will be a success from the start.

PADUCAH.—MORTON'S OPERA HOUSE: Casey's Troubles co. to S. R. O. 13.

LOUISIANA.

NEW IBERIA.—OPERA HOUSE: Frank Mayo 11 in Davy Crockett to poor business.

MAINE.

PORTLAND.—LOTHROP'S THEATRE: The Roberts Sailer co. presented Faust and Marguerite with indifferent success to a small-sized house 9. George Wilson's Minstrels failed to create any enthusiasm 10 despite the fact that there were five hundred dollars in the house. The jokes were redolent of camphor and there were no prominent features. Sol Smith Russell presented A Poor Relation to a large house 18 and gave unbounded satisfaction. Boston Theatre co. in Mankind gave four performances 19-21 to good-sized audiences, who were thoroughly satisfied with the co. and scenery. — BIJOU: A good bill with several catching features has been the means of attracting good-sized audiences 16, week. — ITEMS: Lothrop's stock co. have been doing a fine business at Bangor week of 16 and are booked week of 23 in Banker's Daughter and Golden Giant. — Frank C. Chase has joined Lothrop's co. and is playing heavies. — I am indebted to Mr. E. W. Reynolds, THE MIRROR'S efficient correspondent at Bangor, for courtesies extended during my stay in that town 19, 20. — Genial George Lothrop's smiling face was seen here 19, 20. — The home talent course has been a success.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC: Fay Foster's English Gaiety co. 16 to a packed house. Receipts, $430.

MASSACHUSETTS.

FITCHBURG.—WHITNEY'S OPERA HOUSE: The Great Metropolis to fair business 11, 12. Lester and Allen's Vaudeville co. also had a fair-sized house 16.

LYNN.—LYNN THEATRE: Mankind 12-14 to rather light business. Lester and Allen 20, 21. — MUSEE: All new faces this week, and crowded houses.

SALEM.—MECHANICS' HALL: J. M. Hill's co. presented Mankind to a good house 11. Lester and Allen to a fair-sized audience 13. — GAIETY THEATRE: Hoyt Comedy co. week of 16-21.

LOWELL.—OPERA HOUSE: Sol Smith Russell had a packed house 12. J. W. Carner in Rip Van Winkle 21 to light business. Lester and Allen gave a fair variety entertainment 14 to small attendance. The Hustler 23. George Wilson's Minstrels 23. Twelve Temptations 25. — MUSIC HALL: May Blossom week of 16; big receipts.

BROCKTON.—CITY THEATRE: The Brass Monkey had a good house 12. The Great Metropolis was presented by a good co. and did a fair business 13, 14. The Twelve Temptations had a full house the first night and a correspondingly light one the second 16, 17.

TAUNTON.—MUSIC HALL: Carroll Johnson and a very fine co. presented The Fairies' Well 16 to a large audience. Lester and Allen's Variety co. 18 to fair house.

HAVERHILL.—ACADEMY OF MUSIC: After a three weeks' illness Ulie Akerstrom opened 12 to one of the largest houses of the season, and on the following nights the houses were equally large. She has a strong supporting co., and the performances were excellent. Rip Van Winkle 16 to a small house. George Wilson's Minstrels gave an excellent performance to a large house 18.

MILFORD.—MUSIC HALL: Prof. Churchill, the well-known elocutionist, pleased a large audience 18. McKenna's Flirtation 19.

CHELSEA.—ACADEMY OF MUSIC: Sol Smith Russell in A Poor Relation to a packed house 14, and gave a very fine performance. The Hustler 23.

WALTHAM.—PARK THEATRE: Cleveland's Minstrels entertained a full house 14. Lester and Allen's Vaudevilles 17 to fair business.

WORCESTER.—THEATRE: A Brass Monkey, Fairies' Well and The Pearl of Pekin two nights each week of 16-21 to very good business. — FRONT STREET OPERA HOUSE: Blue Grass, a Southern drama, played the week through to good houses. — ITEMS: It is now said that the New Opera House, under the management of Mr. Lothrop, will open the latter part of March. It is to be managed on the stock plan. — Harry Russell, formerly musical director of the Weber Opera co., has been visiting in this city. He has abandoned the stage and is now arranging to conduct a party of tourists to the land of the midnight sun. The party starts from New York in June. — Helen Percy Gould is visiting relatives in this city.

FALL RIVER.—ACADEMY OF MUSIC: Siberia is a great favorite here and always does a big business and the engagement Feb. 21 was no exception. The co. is strong and the scenery is all carried by the co. The Great Metropolis, well staged and acted, had stormy nights to contend with, 16, 17 and drew light houses. The Twelve Temptations 18 drew a big audience.

NEW BEDFORD.—OPERA HOUSE: Brass Monkey 13; fair house. Siberia 14, to a good-sized audience. Co. closes in Providence April 11. Ulie Akerstrom 16-18; fair houses. — LIBERTY THEATRE: J. D. Clifton in The Ranch King; medium houses. — ITEM: Mrs. C. Edwin Dudley (Floy Crowell) has presented her husband with a boy. Cigars are in order, Ed.

AMESBURY.—OPERA HOUSE: The Boston Theatre co. presented Mankind 16 to a small house.

MICHIGAN.

LANSING.—RAPP'S OPERA HOUSE: Lynn Welcher in Chip of the Old Block, supported partially by home talent, 14, to a fair house. My Jack 16, 17. A more than usually realistic melodrama, to good business.

ADRIAN.—CROSWELL'S OPERA HOUSE: Effie Ellsler presented Miss Manning to a good house 16. Miss Ellsler is a great favorite here. Bottom of the Sea 21.

YPSILANTI.—OPERA HOUSE: Effie Ellsler in Miss Manning 17 to a very large and well-satisfied house.

KALAMAZOO.—ACADEMY OF MUSIC: George C. Staley in A Royal Pass to a packed house 16. The Fireman's Ward, booked for 17, failed to put in an appearance. Shenandoah next. — THE GRAND: Sutton's U. T. C. to good business 24.

GRAND RAPIDS.—REDMOND'S & GEORGE C. Staley drew well all the week with A Royal Pass. — POWER'S: The Great Metropolis 20, 21.

MINNESOTA.

ST. PAUL.—METROPOLITAN OPERA HOUSE: A Texas Steer 16-18 to full houses. Private Secretary 22, 23. Margaret Mather 27-28. — GRAND OPERA HOUSE: The Spider and Fly 19-21 to S. R. O. Hilda Thomas in her ballad singing is as pleasing as ever and won repeated encores. Irene Verona plays the part of Lord Razzle-Dazzle finely. — OLYMPIC THEATRE: Lisson's American Gaiety Girls 14-21. A good co. of specialty people presented an attractive bill to fair business. — ITEM: During the late engagement of the Paul Jones Opera co. Agnes Huntington and party visited the Pioneer Press Building and was entertained in the club-room by persons' friends, Mr. and Mrs. Joseph A. Wheelock and daughter, Mr. F. Driscoll and family, Mr. F. Driscoll, Jr., and family and the editorial staff. Miss Huntington and party occupied over two hours in watching the various stages of newspaper production, and extended an invitation to all the employes of the establishment to attend the opera in the evening.

MINNEAPOLIS.—GRAND OPERA HOUSE: A Texas Steer 19, 20. — LYCEUM THEATRE: H. H. Ragan gave his lecture, "In Mexico," with a camera, to a large audience 16. — PUNCH OPERA HOUSE: Mellint and Waite's Refined Vaudevilles presented an excellent bill to the capacity of the house 16.

RED WING.—OPERA HOUSE: Brownlee and Burt's New Muldoon's Picnic gave a poor performance to good business.

MISSISSIPPI.

JACKSON.—ROBINSON'S OPERA HOUSE: Prof. Hamilton's Swift Show week of 9-14 to light business. Madame Fry's Concert co. 16 to a fair house.

MISSOURI.

MEXICO.—GRAND OPERA HOUSE: Kiralfy's Water Queen 12 to fair business.

ST. JOSEPH.—TOOLE'S OPERA HOUSE: Jefferson and Florence, supported by a veritable "all star" co., presented The Rivals 14 to the best house for many seasons, the actual receipts at one performance being $1,200. Cora Tanner 19, 20; DeWolf Hopper co. 21, 22. — BIJOU THEATRE: Dark.

MACON.—JOHNSON'S OPERA HOUSE: Blind Boone to a large audience 21. Mortimer Comedy co. in Larking to fair business 26. Oliver Byron in The Plunger to a large and well-pleased audience 27.

COLUMBIA.—HAYDON OPERA HOUSE: Blackmore's Big Humbug Minstrels to a small audience 10. Their name is in keeping with their performance. The Ariel Quartette entertained a large and appreciative audience 14.

HANNIBAL.—PARK OPERA HOUSE: Henshaw and Ten Broeck in The Nabobs 11 to a large house. Oliver Byron presented his new play, The Plunger, 16 to a fair house.

SEDALIA.—WOOD'S OPERA HOUSE: The Baldwin Melville comb. closed a successful week of repertoire at 10-20 cents. J. Rendall Brown, mind reader, was pecuniarily successful 15, 16. The Ariel Ladies' Quartette and John Thomas, humorist, pleased and prospered under the Y. M. C. A. auspices 17.

MONTANA.

HELENA.—MING'S OPERA HOUSE: Boston Ideal Banjo, Mandolin and Guitar Club 12 to a packed house.

NEBRASKA.

NEBRASKA CITY.—OPERA HOUSE: Two Johns 11 crowded the house.

YORK.—NOBLE'S OPERA HOUSE: The World to a small audience 16. The acting throughout was meritorious, and the stage effects superior to anything ever seen here.

LINCOLN.—FUNKE'S OPERA HOUSE: Maggie Mitchell to good business 13, 14. Cora Tanner 17 made her first appearance in The Refugee's Daughter to a large and pleasing audience. — ITEM: The contract between L. M. Crawford and Robert McReynolds has expired, and the control of this house for the next three years will be in the hands of Mr. McReynolds. Special efforts are now being made by Mr. McReynolds to secure the best attractions for next season.

PLATTSMOUTH.—WATERMAN OPERA HOUSE: Fisher's Cold Day co. to good business. Two Johns 12 to a well-filled house.

FREMONT.—OPERA HOUSE: The Two Johns, with a uniformly good co., played to good business 12. Beach and Bowers' Minstrels next.

BEATRICE.—PADDOCK OPERA HOUSE: J. C. Stewart's Two Johns to big business. S. R. O. out early. Cold Day 10 to fair business and a well-pleased audience. J. Z. Little's World 12 to a slim house; deserving better. Beach and Bowers' Minstrels 16 to an overflowing house. Little Lord Fauntleroy 18.

NEVADA.

CARSON CITY.—CARSON OPERA HOUSE: Goodyear, Elitch and Schilling's Minstrels to a crowded house 11; good performance. Ole Olson 16; Swedish Ladies 17; Grismer-Davies co. 19, 20.

NEW HAMPSHIRE.

CONCORD.—WHITE'S OPERA HOUSE: Sol Smith Russell in A Poor Relation 11 to a large and well-pleased audience. Mankind to fair business 18.

NASHUA.—NASHUA THEATRE: W. S. Cleveland's Minstrels to big business 12. Zeffie Tilbury week of 16-21 to good houses.

PORTSMOUTH.—MUSIC HALL: The Boston Rivals to a good house 12. Fitzpatrick's Spectacular Rip Van Winkle to a fair-sized audience 18.

MANCHESTER.—OPERA HOUSE: George Wilson's Minstrels to good business 13. Mankind was well presented to a fair-sized house 17.

NEW JERSEY.

HOBOKEN.—H. R. JACOBS' THEATRE: P. F. Baker in Bismarck 11, 12 did a fair business. De Shetley's co. in Alone in London 22. Co. and business fair. James H. Wallick 23-28 in The Cattle King and The Mountain King, three nights each. — CROMHEIM'S THEATRE: The London Gaiety Girls comb. gave a satisfactory entertainment to good houses week ending 22. Tom Connor's Athletic and Vaudeville co. 23-28. — ITEMS: W. S. Moore is suffering from a severe cold. — Eugene Wellington, in advance of Alone in London, will join hands with William De Shetley next season and put Wanted, the Earth, on the road. They will probably open in Boston in August. The Sunday question is again cropping up in this city, and the outcome is of vital importance to the theatrical managers here.

ELIZABETH.—TEMPLE OPERA HOUSE: MacLennan's Royal Scottish Concert co. gave a splendid entertainment to a light house 12. Milton Nobles in From Sire to Son pleased the audience but deserved a better house 14. All the Comforts of Home to a large, fashionable audience that were delighted with the play.

CAMDEN.—MUSIC HALL: Charles Frohman's co. presented All the Comforts of Home to a large audience 17. Among the splendid cast Johnstone Bennett as the "slavey" and M. C. Daly as Theodore Render deserve special mention. Herrmann 23.

TRENTON.—TAYLOR OPERA HOUSE: Milton Nobles and his evenly-balanced co. gave a delightful performance of From Sire to Son. Hanlon's New Fantasma, with rich costumes and elaborate scenery, did a satisfactory business 16, 17. The large audience that witnessed the performance of The Stowaway 18 was very demonstrative. The co. received several curtain calls. — ELKS: Roland Reed in Lend Me Your Wife is the attraction for the Elks' benefit March 7. The outlook is very flattering for the banner house of the season.

NEW YORK.

HARLEM.—HARLEM OPERA HOUSE: Husbands and Wives, a domestic comedy adapted from the German, was presented by Mr. Hammerstein's new stock co. week of 16-21. Robert Hilliard was excellent as Ponsonby Iredell, but the triumph of the evening was scored by Mrs. Dion Boucicault, whose interpretation of Edith, Iredell's wife, was delightfully natural and artistic. The play abounds in bright dialogue and laughable situations, with the exception of the third act, which drags unexcusably, and was only made tolerable by the excellent work of W. T. Melville as the Referee. The following is the roster of Mr. Hammerstein's new organization: Robert Hilliard, Mrs. Dion Boucicault, Charles Dickson, Ida Van Siclen, Amy Lee, W. T. Melville, Alexis Markham, J. W. Henley, James E. Sullivan, E. Soldene Powell, Royal Roche, Edwin Belknap, Ford, Jesse Jenkins, Jennie Eddy, Idella Macdonel, Mrs. Charles Edmunds. Joseph's The Pillars of Society is underlined. — COLUMBUS THEATRE: Paul Kauvar played to large houses 19-21.

SYRACUSE.—H. R. JACOBS' OPERA HOUSE: Kajanka proved an excellent attraction and was well attended 12-14. The mechanical effects were among the best ever seen here. A Tin Soldier was satisfactorily performed 15-18 before good-sized audiences. Held by the Enemy 19-21; Jim the Penman 22-24; Prince and Pauper 26-28. — WALTER

OPERA HOUSE: Hallen and Hart drew large houses 13, 14. Press Club entertainment 15. Cleveland's Colored Minstrels 21. ——STANDARD THEATRE: Irwin Brothers Specialty co. drew well 16-21. Sam Devere 21-28. ——ITEMS: Your correspondent renewed old acquaintance with William Garen, the genial agent of A Tin Soldier, and is obliged to him for courtesies extended. — Arrangements are completed for the Press Club entertainment 15. A packed house is assured as every desirable seat was sold by noon 16.

ELMIRA.—OPERA HOUSE: Charles A. Gardner in Fatherland pleased a small audience 13. The Kindergarden 14 drew fairly. Baker's Opera co. week of 16 in La Mascotte, Erminie, Boccaccio, Billee Taylor, Beggar Student, Olivette and Chimes of Normandy to large and well-pleased audiences. Vivian Du Bois, Mrs. W. J. Briggs, of this city, a member of the co., was afforded good opportunities and accepted them in a manner most gratifying to her friends and the audience. ——MADISON AVENUE THEATRE: Irish Luck was presented 12, 14 to deservedly small audiences. Mora-Willis booked for week of 16 21 canceled. ——ITEM: If the management of the Opera House would more thoroughly heat the building the audiences would be better pleased.

BUFFALO.—ACADEMY OF MUSIC: Robert Mantell and his co. gave very interesting performances of The Corsican Brothers 12-14 to fair business. The scenic effects were especially good. Cleveland's Colored Minstrels drew packed houses 17, 18. Richard Mansfield presented Beau Brummell and Dr. Jekyll and Mr. Hyde 19-21. ——STAR THEATRE: The McCaull Opera co. did a fair week's business 9-14. M. B. Curtis in Sam'l of Posen and Sam'l Pastetica to very large and well pleased audiences week of 16-21. Casino Opera co. next. ——CORINNE LYCEUM: Charles A. Gardner in his picturesque and attractive play, Fatherland, did a big week's business 16 21. The Clemenceau Case 21-28. ——COURT STREET THEATRE: Pat Reilly's new vaudeville co. gave an excellent variety performance to large audiences week of 16-21.

ROCHESTER.—LYCEUM THEATRE: The old Homestead delighted large audiences during the week ending 21. Archie Boyd followed the original Uncle Joshua in his work to perfection. Prince and Pauper next. ——ACADEMY: Lizzie Evans appeared in Hogg's Ferry and Buckeye to fine business week of 2[illegible]. ——NEW GRAND OPERA HOUSE: Williams and Orr's Meteors attracted big houses up to and including 18, when the total destruction of the house by fire, terminated what promised to be one of the most successful engagements of the season. ——FIRE: On the morning of 18, the New Grand Opera House in this city, was totally destroyed by fire, entailing a loss of nearly $[illegible] on buildings and properties. The members of the Williams and Orr vaudeville co., who were playing a successful engagement, suffered severe losses in wardrobe and valuables. The Japanese performers lose their entire paraphernalia valued at $[illegible]. The co. will be at a loss of nearly $[illegible]. Manager John D. Hopkins' loss will be large and he has the sympathy of our amusement-goers. Mr. Hopkins expended $[illegible] in overhauling the house and was realizing handsomely upon his investment. He is out of town, therefore as to his future intentions we cannot say, but it is thought that the Bijou Opera House will be occupied to fill out the season by Mr. Hopkins. The building destroyed had for many years been our leading place of amusement and since the Lyceum opened it has been conducted with varying success as a vaudeville house.

ALBION. NEW GRAND OPERA HOUSE: The French Spy to good business 18.

AMSTERDAM.—OPERA HOUSE: James H. Wallick in The Cattle King 12; light house. Kellar to a small but well pleased audience 14. Kittie Rhoades' Comedy co. opened a week's engagement 16 to fair business. Parisian Folly co. 23; Irish Luck 27. ——POTTER OPERA HOUSE: The Henry Burlesque co. 20. ——ITEM: Kellar was taken ill here 14 and was compelled to rest for a few days.

COHOES.—COHOES OPERA HOUSE: J. H. Wallick presented The Cattle King 16 to good business. CITY THEATRE: Prince and Pauper 14.

UTICA.—OPERA HOUSE: Kajanka 12 to a very large and well pleased audience. A Tin Soldier 13, 14 to very light business. Josephine Cameron 16-18 in Forget Me-Not and Camille to poor business.

GENEVA.—LINDEN OPERA HOUSE: Howell and Bartlett's Kindergarden to a packed house 12. Stanley Macy and Mamie Gilroy were especially fine; also Isabel Tucker, who was recalled three times in her character dance specialty. One of the Finest 20. Cleveland's Consolidated Minstrels 23.

LYONS. MEMORIA: HALL: A Tin Soldier to a good house 12. The co. gave a very unsatisfactory performance.

CANANDAIGUA. GRAND OPERA HOUSE: Louis Harrison in The Pearl of Pekin gave a very enjoyable performance to fair business. Clem C. Magee in Irish Luck did fair 21. Stanley Macy and The Kindergarden 23, to good business.

NORWICH. CLARK'S OPERA HOUSE: Louise A. Bethune, supported by a first class co., presented Marble Heart, Wife and Ingomar 12-14 to fair houses. Merchants' Carnival amateur, under the direction of Miss Clara A. Goodman, is the next attraction.

SALAMANCA.—GIBSON OPERA HOUSE: Insha-vogue to a crowded house 12.

SARATOGA SPPINGS.—TOWN HALL: Kellar, assisted by Mrs. Kellar, to a large audience 12. ——PUTNAM MUSIC HALL: John Thompson in On Hand to a small audience, due to inclement weather.

PENN YAN.—SHEPPARD OPERA HOUSE: Irish Luck 12; fair performance to fair business. Peck's Bad Boy 17 gave a good performance to a large house.

AUBURN. BURTIS OPERA HOUSE: One of the Finest drew a large house 16. Peck's Bad Boy did a good business 17. A Pair of Kids to a fair-sized audience 19.

NEWBURG.—ACADEMY OF MUSIC: The Hustler 14 to a fair house. ——ITEM: Manager Taylor has secured another lease of the Academy on somewhat lower terms.

HUDSON. OPERA HOUSE: J. H. Wallick presented The Mountain King in an excellent manner 16 before a large audience.

CORTLAND. OPERA HOUSE: The Atkinson Comedy co. 17, good house.

ROME. NEW OPERA HOUSE: Baldwin Comedy co. 10 14 to good business. ——SINK'S OPERA HOUSE: Parisian Folly co. 25.

OGDENSBURG.—OPERA HOUSE: The Baldwin Comedy co. drew good houses 16-21 at cheap prices. Co. good. County Fair 23.

JAMESTOWN.—ALLEN'S OPERA HOUSE: Struck Gas was presented by a good co. to light house 17. Sensational Boom Burlesque co. 18 gave a version of The Clemenceau Case to a small audience of men. Stanley Macy in The Kindergarden 23.

NORTH CAROLINA.

ASHEVILLE.—GRAND OPERA HOUSE: Al. G. Field's Minstrels 12 to immense business. The entire co. is good, and best performance of the kind ever witnessed in this city. Al. G. Field and Billy Van were both excellent. Eduard Estus, equilibrist; Cradoc, the Roman axe man, and the Mignani troupe, eccentric musicians, added very much to the performance. ——ITEM: Charles T. Vincent in Running Wild, billed here for 17, missed connection at Chattanooga, and therefore failed to appear.

WILMINGTON.—OPERA HOUSE: Maude Granger in Inherited 13 and The Creole 14 to fair business. Miss Granger made a very favorable impression during the engagement, her first in this city, and she will be heartily welcomed again.

CHARLOTTE.—OPERA HOUSE: The New York Theatre co. 20-21 to fair houses.

OHIO.

ZANESVILLE.—SCHULTZ' OPERA HOUSE: Annie Ward Tiffany 12 in a splendid production of her new play, The Step-Daughter, to good business. Walter Perkins, formerly with All the Comforts of Home and the County Fair road co., joined the co. here. He appeared in the cast for the first time 13, replacing Fred. E. Cooke as Jack Dorsey. The part will be rewritten for him in the near future. It will be lengthened, and will be made a mulatto part, instead of white, thus enabling Mr. Perkins to introduce some of his specialties. Rhea gave her highly meritorious presentation of Josephine, Empress of the French, 14, to large business. The Burglar co., with the exception of L. A. Wagenhals, the Paul Benton of the cast, arrived here 16. The manager of the co. had given that gentleman permission to spend Sunday at his home in Columbus, but a heavy rainstorm destroyed all communication between here and Columbus except by one circuitous route. Mr. Wagenhals did not arrive until after 11 P. M. The audience was kept in good humor from time to time by W. B. Arnold, but was finally dismissed at ten o'clock. Manager Matthews says he will not allow Mr. Wagenhals to get away twenty feet from the co. hereafter.

DAYTON.—THE GRAND: Primrose and West's Minstrels, who opened their season here last Fall, returned 12, and drew a packed house. Stetson's U. T. C. 14 and matinee to poor business. Annie Ward Tiffany 16 17. The Step-Daughter to a small but appreciative audience. C. Armstrong Faust Up to Date to good business 18. ——THE PARK: A Bunch of Keys to a good people away 16-18. ——Wolford and Robinson's Comedy co. fill in the week. ——ITEM: Managers John A. and John Dickson, of Indianapolis, are here, to attend the wedding of Treasurer Wood Patton, of the Grand, 18. ——Primrose and West, together with several members of their co. and a coterie of friends, were banqueted 21 after the performance by a prominent Daytonian. The menu was interspersed with songs, jokes and repartee. Manager Larry H. Reist made an inimitable toastmaster. All in all, it was a very enjoyable affair, and they "trotted out the light harness."

TOLEDO.—WHEELER OPERA HOUSE: Robert Mantell in Monbars and Corsican Brothers to packed houses 20, 21. ——NEW PEOPLE'S: A Pair of Jacks to crowded houses week ending 21. ——N. S. Wood week of 21. ——ITEM: The Toledo Press Club presented Maud Genovesa, the little skirt dancer of the Gray and Stephens co., with a beautiful fan, in recognition of services rendered at three benefits.

CANTON. THE GRAND: Rhea and her excellent co. presented Josephine, Empress of the French, to the largest audience of the season 12. Uncle Hiram 13, to fair business. Gorman's Minstrels pleased a large audience 14. Inshavogue to very poor business 16. ——SCHAEFER'S OPERA HOUSE: McCarthy's Mishaps pleased a good audience 13. The Standard Theatre co. opened for a week in The Outcasts 16. Business was good, and the performance fair.

STEUBENVILLE.—CITY OPERA HOUSE: Ohio's Refined Minstrels 13, 14 to splendid business. Dear Irish Boy 17 to a fair house.

YOUNGSTOWN.—OPERA HOUSE: Effie Ellsler 13 presented Miss Manning to a good sized audience. Frank Weston and Adolph Lestina were strong character parts. Inshavogue to a crowded house 14. McCarthy's Mishaps 15 to a rousing house. ——ITEMS: The Inspector, booked for the Elks' benefit 13, canceled, and only escaped attachment by shipping the scenery and co. over different routes to the East. It would have drawn $[illegible]. The Elks are negotiating with D. H. Wilson for the Rosina Vokes co. at a later date.

MIDDLETOWN. BIJOU OPERA HOUSE: Reuben Glue 17 to good business. The Blue and the Gray 21. ——ITEM: Charles Melville, advance manager of The Blue and Gray co., will star Lottie Williams next season in the sensational play entitled New York Day by Day.

TIFFIN.—NOBLE'S OPERA HOUSE: A Bunch of Keys to a fair house 11. The Midnight Alarm co. played to a well-pleased audience 14. The Frances Redding co. opened their week's engagement with Maritana; or, the Soldier of Fortune, to a good house.

SPRINGFIELD.—GRAND OPERA HOUSE: J. J. Sullivan in Blackthorn 17 to a fair audience. Play and co. not up to the standard. ——BLACK'S OPERA HOUSE: Eagan's Comedy co. closed a week's engagement 14, playing to large audiences at cheap prices. This co., is by all odds the weakest that has visited this city this season. Cleveland's Consolidated Minstrels drew a packed house 16. ——ITEM: The society event for Springfield will be the engagement of A. M. Palmer's Aunt Jack co. March 5 at the Grand.

MARION. MUSIC HALL: Joseph J. Sullivan presented Blackthorn to good business 17.

URBICHSVILLE.—CITY OPERA HOUSE: Dear Irish Boy to good business 18. The Rutledge Dramatic co. week of 23.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE: Inshavogue, date 17, was detained at Canton 16, by high water. Business Manager Will L. Reed, of Inshavogue co., sends his regards to THE MIRROR.

PORTSMOUTH.—GRAND OPERA HOUSE: Lillian Lewis 13 14. Miss Lewis was very good, but, owing to the fact that a part of her co. had seceded at Chillicothe, her support was not adequate. The Wife 20. ——MENTION: It seems to be pretty well understood that a new opera house will be built here soon.

XENIA. OPERA HOUSE: Geo. W. Goe Mohawk co. 17 to a good house. Bunch of Keys 20.

ST. MARYS.—CITY OPERA HOUSE: The Swedish quartette 14 gave a very satisfactory performance to a good house.

KENTON.—DICKSON'S OPERA HOUSE: A Bunch of Keys 17 to a crowded house.

EAST LIVERPOOL. BRUNT'S OPERA HOUSE: The Boy Tramp 12 to S. R. O.; satisfactory performance.

URBANA. BENNETT'S OPERA HOUSE: Annie Ward Tiffany in The Step-Daughter to a fair house 14. Miss Tiffany delighted the audience with her rich Irish brogue. Her supporting co. is very strong, and the scenery is fine.

POMEROY. OPERA HOUSE: Howard Wall's Merry Makers 20. Uncle Hiram 25.

IRONTON. MASONIC OPERA HOUSE: Dan McCarthy and Gus Reynolds co. in The Dear Irish Boy gave one of the best performances of the season 12. Business very good. Daniel Frohman's Lyceum Theatre co. in The Wife next.

CADIZ. OPERA HOUSE: Dan McCarthy and Gus Reynolds' Dear Irish Boy co. pleased a large house 17. ——ITEMS: A New York manager is endeavoring to get Cadiz Opera House on a week circuit of one-night stands, between Pittsburg and Cincinnati, to play companies between those points. Such an arrangement would give Cadiz some fine attractions. Professor C. Howard, who was with Buffalo Bill's Wild West Show on its European tour, is at his home in this city. He has received an offer to rejoin Buffalo Bill next season.

DENNISON. KIPP'S OPERA HOUSE: Uncle Hiram 14 to a fair-sized and well-pleased audience. Francesca Redding opens a week's engagement March 2.

LANCASTER.—CHESTNUT STREET OPERA HOUSE: The Ferguson and Mack Comedy co. in McCarthy's Mishaps to a delighted audience 4. Sebastian Miller and Otto Rinaldo in a Graeco-Roman wrestling bout for $500 a side 8. Miller was the victor.

MANSFIELD.—MEMORIAL OPERA HOUSE: McCarthy's Mishaps to a large audience 12 for benefit of the local baseball co.

PIQUA.—CONOVER'S OPERA HOUSE: The May Davenport Gaiety co. 14. Audience composed entirely of men.

OREGON.

PORTLAND.—THE MARQUAM GRAND OPERA HOUSE: The opening of the Marquam's second year by Donnelly and Girard's Natural Gas co. 9-14, was an unqualified success. This theatre's first year ended 10. Commemorative of the occasion, Manager Friedlander distributed souvenirs of satin-faced programmes of various colors, showing a cut of the Marquam as it will appear when completed, and a list of coming attractions. The Natural Gas co. was excellent. ——CORDRAY'S NEW THEATRE: Enoch Arden 9-15; S. R. O. ——ITEMS: J. P. Howe, formerly proprietor of the Park, left for San Francisco this week in search of attractions for the theatre. ——With Enoch Arden, Esther Lyons closed her engagement at Cordray's. This is rather sudden, as Miss Lyons says her contract with Manager Cordray does not expire for six months hence, and she has entered suit against the management of Cordray's. Your correspondent learns, also, that there are several more cases on the docket against Manager Cordray, instituted by lately-retiring members of the stock.—Richard Stahl, musical director of the Natural Gas co., was arrested here 11 on a telegraphic warrant from Kreling Brothers, San Francisco, who claimed that Stahl filched numerous musical compositions previous to leaving San Francisco for this city, which belonged to them. Through the instrumentality of Manager Friedlander, and the Governor refusing to sign the requisition papers, however, the charge was withdrawn, and Stahl released.—Al. Godchaux, treasurer of the Emma Juch co., passed through Portland 14 en route to Mexico, where the co. will sing after its Southern engagements. Much credit is due Mr. Post, of the Tacoma Theatre, Tacoma, Wash., for getting the co. out of its various entanglements encountered in this part of the country.—Olof Krarup, the pleasing baritone, was heard before a large audience at the Tabernacle 21. Too much cannot be said of Manager Friedlander's efficient handling of the Marquam during the past year. His popularity in this connection with Portland theatre-goers is unbounded. During the past fortnight he has been unanimously elected one of the Board of Directors of the Chamber of Commerce, receiving Two Hundred and Ten votes, the highest number cast for any of the exposition boosters. ——ITEM: The attendance at the Marquam was very large and enthusiastic, considering the inclement weather. Rudolph Hudson, of the Park, left for New York 19. He will book a booking trip for the Grand. The new opera house at Salem, Oregon, is rapidly nearing completion. It will have a seating capacity of 1,200, and is to be lighted by electricity throughout.

PENNSYLVANIA.

LOCK HAVEN.—OPERA HOUSE: Daniel Boone gave a very satisfactory performance to a large audience 13. Little Mamie as Little Boone more than pleased the audience with her songs, and received numerous encores.

BEAVER FALLS.—SIXTH AVENUE THEATRE: Swedish Quartette 16, fair business. ——OPERA HOUSE: Professor Sherman's trained dogs and goats 19, to very slim attendance. The goats were fed of the numerous specimens of the genus Jerseyites that are to be forever to the fore, gave chase, stampeded, and they performed amusing tricks.

LANSFORD. IRVIN HALL: Madame Anderson's Crystal Workers gave exhibitions to large audiences 9-14. ——OPERA HOUSE: Daniel Boone to S. R. O.

MEADVILLE. ACADEMY OF MUSIC: Tony Farrell, assisted by Jennie Leland, in The Irish Corporal to light business. Thomas Sisco week of 16 21.

LANCASTER. FULTON OPERA HOUSE: The Salsbury Troubadours presented to very good business Lilly Clay's Colonial Belles to a fair house. ——Bobby Gaylor in An Irish Arabian Knight to fair to [illegible].

MAHANOY CITY. OPERA HOUSE: La Castle gave a musical variety performance to fair business. Peck and Furman's Dainty Duchess to fair to [illegible]. ——ITEMS: The Dainty Duchess co. presented the first and only one so far to entertain with Tim Murphy's request to pay. The Star Spangled Banner" at the close of performances. Frankie Merrick, lately with Zero and Struck Gas, has joined Charles Loder's Hilarity co. It has been noticed here that attractions carrying a band always crowd the house.

ALLENTOWN. MUSIC HALL: The Waite Comedy co. closed a week's engagement to good business 14. For the Red Men's benefit 16 a number of specialty artists were engaged direct from New York and Philadelphia. An excellent programme was presented, concluding with the third act of Shylock by E. Henri Strange, the counted tragedian, and his co. Bobby Gaylor kept a well filled house in good humor as the Grand Visier in the Irish Arab 18.

YORK.—OPERA HOUSE: Bluebeard, Jr. 17 to a large and well-pleased house. Alexander Salvini in Don Cæsar de Bazan to a fair sized and delighted audience.

SCRANTON.—ACADEMY OF MUSIC: A Dark Secret 16-18 to packed houses.

MCKEESPORT.—WHITE'S OPERA HOUSE: The Golden troupe to fair business 11, 12. The Broom Maker played a return date 14 and pleased a large audience. Irish Corporal 16 to light business.

READING.—GRAND OPERA HOUSE: The house could not hold the people that turned out to see Sullivan in Honest Hearts and Willing Hands 12. The World Against Her was well presented 13, 14. ——ACADEMY OF MUSIC: Bluebeard, Jr., did a good business 13-14 and gave a pleasing performance. Hanlon's Fantasma filled the house 16, 17. Performance fair.

TITUSVILLE.—OPERA HOUSE: Cleveland's Colored Minstrels 16 to S. R. O.

BUTLER.—OPERA HOUSE: Held by the Enemy played a benefit for the local lodge of Elks 14 and packed the house at advanced prices, giving entire satisfaction. A Crazy Lot had a deservedly small house 17. Struck Gas 18.

WILLIAMSPORT. ACADEMY OF MUSIC: Harrison and Sullivan 14 to S. R. O. Daniel Boone 16 to a fair sized and pleased audience. Held by the Enemy 17 to a large and elated audience. Harry H. Frodman, of this city, was very good as Lieutenant Gordon Hayne. Bobby Gaylor 18 to a small but appreciative audience.

UNIONTOWN. GRAND OPERA HOUSE: James Reilly to a good house 17. Little Fitz and Robbie carried off the honors. A Soap Bubble to good houses 13 14. Professor Anderson's Gift Show to fair houses 16-18. ——ITEMS: James Reilly has resumed his route.

KITTANNING. GRAND OPERA HOUSE: Held by the Enemy came to good business 17. A Crazy Lot 19, very poor performance. A Soap Bubble 20. Our German Ward 23.

JOHNSTOWN.—ADAIR'S OPERA HOUSE: A Pair of Jacks pleased a fair audience 14. The Broom Maker was unable to appear 17 in consequence of a lack of illuminating gas. Rentz-Santley 20. My Aunt Bridget March 2. ——THEATRE AND MUSEUM: The new faces this week are Harry Gordon, Al. Levina, Charles H. Dean, May Mortimer, Florence Harrison, Fred. Howe, George Moore, E. G. Gomez, Pedrozo and Bush Kempton. Crowded houses nightly.

ERIE. PARK OPERA HOUSE: Daniel Dougherty lecture on "The Stage" to a large audience 14. Cleveland's Colored Minstrels to a large audience 16. J. K. Emmett in Uncle Joe 18. Fritz in a Mail-house to a large audience 17.

NEW CASTLE.—OPERA HOUSE: Fay Foster's Burlesque co. pleased a small audience 17. The Two Thieves co. to a fair-sized audience 18. ——ITEMS: The Fay Foster Burlesque co. had a narrow escape *en route* from Cumberland, W. Va., to this place 17, the train bearing them passing over the bridge at Sharpsburg, Pa., but five minutes before it was washed away by high water.

GREENSBURG.—LOMISON THEATRE: James Reilly in The Broom Maker was welcomed by a large audience 13. Mr. Reilly has entirely recovered from his slight illness, and is in splendid voice. A Soap Bubble 16 to a good house; fair performance. The Irish Corporal gave a very good performance to a large attendance 18.

READING.—GRAND OPERA HOUSE: The house could not hold the people that turned out to see Sullivan in Honest Hearts and Willing Hands 12. The World Against Her was well presented 13, 14. ——ACADEMY OF MUSIC: Bluebeard, Jr., did a good business 13-14 and gave a pleasing performance. Hanlon's Fantasma filled the house 16, 17. Performance fair.

TITUSVILLE.—OPERA HOUSE: Cleveland's Colored Minstrels 16 to S. R. O.

BUTLER.—OPERA HOUSE: Held by the Enemy played a benefit for the local lodge of Elks 14 and packed the house at advanced prices, giving entire satisfaction. A Crazy Lot had a deservedly small house 17. Struck Gas 18.

WILLIAMSPORT. ACADEMY OF MUSIC: Harrison and Sullivan 14 to S. R. O. Daniel Boone 16 to a fair sized and pleased audience. Held by the Enemy 17 to a large and elated audience. Harry H. Frodman, of this city, was very good as Lieutenant Gordon Hayne. Bobby Gaylor 18 to a small but appreciative audience.

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SHAMOKIN.—G. A. R. OPERA HOUSE: Louise Arnot closed a week's engagement 21; business light. Daniel Boone 2; to big business. Satisfactory performance. ——ITEM: The Louise Arnot comb disbanded here 21. Manager Selus paid each member of the co. in full.

BETHLEHEM.—OPERA HOUSE: Alexander Salvini and his excellent co. presented Don Cæsar de Bazan to a light house 18. Bluebeard, Jr. 19, big business.

TYRONE. CONRAD'S OPERA HOUSE: The Broom Maker of Carlsbad to a crowded house 21.

HAZLETON. BROAD STREET OPERA HOUSE: Daniel Boone to medium business 19.

OIL CITY.—OPERA HOUSE: Struck Gas gave a fine performance to a small house 18.

RHODE ISLAND.

PROVIDENCE.—THE PROVIDENCE: M. Kenna's Flirtation, with William Barry and Frank J. Keenan in the leading characters, 16-18 to large business. Twelve Temptations 19, 20. City Directory 21-28. ——THE GAIETY: Master and Man drew well week of 16-21. The piece is well staged and the co. is adequate. The Fakir 23-28.

NEWPORT.—NEWPORT OPERA HOUSE: Brass Monkey, with George Marion played to a large house 14. A Fair Rebel to a good house 17.

WOONSOCKET.—OPERA HOUSE: Siberia 17 to a full house. The Great Metropolis to a fair house 18. Kellar 19. Lester and Allen 20. ——MUSIC HALL: Barlow Brothers' Minstrels 14.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC: Alice Putnam, fairly supported, in Love Finds a Way to a light house. Louis James, under the management of John M. Barron, in Marble Heart 20 and Hart in Later On. Annie Lewis received a warm welcome from home folks. Rosina Vokes 23.

Charles Eva Varner pleased a good house at Harris' with Shamus O'Brien. Grimes' Cellar Door 23.

Gus Hill's World of Novelties to good business at Sherman's. Howard's Burlesque 23.

Professor Sherman's trained Newfoundland dogs, assisted by Jennie Lee, the lion, will take a benefit at Lincoln Hall 24. Shylock and Katharine and Petruchio were presented by the Academy of Music [illegible] between Tenth and Eleventh, for 24.

Maud Banks is playing with her parents until the

SOUTH DAKOTA.

SIOUX FALLS.—GRAND OPERA HOUSE: A[illegible] to a fair house. New York Comedy co. in one of the best musical entertainments this season. Holden's Dramatic co. commence a two weeks engagement March 2. Edith Arnold and E. M. Kimball and wife, of Sioux Falls, are with them.

TENNESSEE.

MEMPHIS.—THE LYCEUM: The Jay Leaf, a comedy Irish drama, was presented to a good house by a very good [illegible] South of Dixie, as Morte Kavanagh, the part was very good. Nellie Sutherland and Bessie Grant Kerr were excellent. The Jay Leaf quartette was received several times. Little Lottie, the child actress, won the audience. [illegible] The Mansion [illegible] 24 25 26 27 28 here, as [illegible] Thomas Q. Smith, in selections of Robert Romaine, is there holding forth of the Lyceum stock. He [illegible] of the Lyceum stock. He [illegible] the star of the [illegible] company during this week. Miss Lee Warren's stock co. opened a fair run of patronage last week and this. The Two Orphans is the bill for the first half of this week, and Lady Audley's Secret latter half.

CHATTANOOGA.—NEW OPERA HOUSE: The Paymaster co. [illegible] to light business. The Wife 14 and matinee to packed houses. The Clemenceau Case attracted a large audience 16. Roland Reed in The Woman Hater packed the house 17, and gave a very satisfactory performance.

TEXAS.

SAN ANTONIO. GRAND OPERA HOUSE: A social Session [illegible] to fair business. Fat Men's Club 9 and 10 to good business; excellent co. Mme. Janauschek 12 and matinee to good business. A Barrel of Money 13, 14 to good business. Gracie Emmett is very clever. ——RIVOLI'S HOUSTON STREET THEATRE: Jennie Case to fair business in a week's engagement.

DALLAS.—OPERA HOUSE: Weber Quartette to light business. ——McKee Rankin in The Cannuck to fair houses 9, 10. Fabio Romani 12, 13 to light houses. Rice's Burlesquers presented The Corsair 12, 14, for the first time in this city and for the first time in the State to fair and well-pleased audiences. The scenery and costumes were gorgeous.

TAYLOR. OPERA HOUSE: A Barrel of Money 10. Gracie Emmett as Roxy is excellent and made a favorable impression on our theatre-goers. She is the brightest soubrette we have had for a long time. Lloyd Neal as Jim Kelch, the census enumerator, brought down the house in his local hits. Henry Hallett, the soubrette's vermont son, was very good. A Social Session 11, 12 performance very satisfactory. Ruby Lafayette co. 13-15; the star is very good but her support was very weak.

GALVESTON. TREMONT OPERA HOUSE: Frank Mayo opened with a matinee 8, presenting Nordeck. Davy Crockett was the evening bill. Both performances were witnessed by large and appreciative audiences. J. C. Stewart's Fat Men's Club was greeted by a fair house 11. Constructed merely with a view to provide hilarity, and presented in a like manner, the farce made an unqualified success. The attendance was right. McKee Rankin in his new play, The Cannuck, is was favorably received. [illegible] 14 15 16. ——ITEMS: Stuart Robson is cancelled at his Texas dates. He was booked here for 17. Sigmund Kurtzwell, after a long siege of illness here, recovered sufficiently to leave town last week. He will re-join the Conried Opera co. A long stretch of exceedingly bad weather has materially affected the business of many recent attractions. Manager Bergman, of Boston, was in the city last week. He still bears marks of his late accident in falling through a stage trap.

SHERMAN. OPERA HOUSE: Sweet Evangeline to a large house 11. Gorton's Minstrels 12, fair house. Fred Tomlin to a good house.

WACO. GARLAND OPERA HOUSE: Walter Lawrence presented Fabio Romani 9 to poor business.

FORT WORTH.—GREENWALL'S OPERA HOUSE: Fabio Romani to a good house. Walter Lawrence in the leading character and Charles L. Farwell as Resetti, the ring-picker, were both excellent. A Social Session to good business 14.

SAN MARCOS. OPERA HOUSE: A Barrel of Money 12 to a fair-sized and delighted audience.

UTAH.

OGDEN. THE GRAND: Ole Olson did a good business 13, 14. Patti Rosa to good houses 15, 16. Frederick Warde and Mrs. Bowers have a large advance sale for 17, 18.

SALT LAKE CITY. SALT LAKE THEATRE: Frederick Warde and Mrs. D. P. Bowers, always popular here, presented Henry VIII. to a crowded house at advanced prices 12. Shylock and Katharine and Petruchio were presented 13, 14 to good houses. Mr. Warde's Shylock is a masterpiece.

VERMONT.

RUTLAND. OPERA HOUSE: Lucier's Comedy co. to a large audience 16.

VIRGINIA.

STAUNTON. OPERA HOUSE: Alexander Salvini, supported by an able co., presented Don Cæsar de Bazan to a fine house 19.

RICHMOND. MOZART ACADEMY OF MUSIC: Duncan B. Harrison and John L. Sullivan presented Honest Hearts and Willing Hands to S. R. O. 16, and drew large houses at the next two performances. Sullivan was received with favor he appeared on the stage. The Academy will be closed until 24, when Al. G. Field's Minstrels will be the attraction. ——RICHMOND THEATRE: The U. S. Mail opened a three nights' engagement 17, and, notwithstanding the great cold the Academy had in John L. Sullivan, the house was packed, and the play was well received and drew good houses throughout its engagement. Maude Granger the rest of the week. Lights and Shadows 23-28.

WASHINGTON, D. C.

W. H. Crane opened to at Albaugh's in The Senator to a packed house, and gave a delightful performance. The Woman's Congress opens its session 22. Carleton Opera co. March 2.

The National was filled nightly to see Hallen and Hart in Later On. Annie Lewis received a warm welcome from home folks. Rosina Vokes 23.

Charles Eva Varner pleased a good house at Harris' with Shamus O'Brien. Grimes' Cellar Door 23.

Gus Hill's World of Novelties to good business at Sherman's. Howard's Burlesque 23.

Professor Sherman's trained Newfoundland dogs, assisted by Jennie Lee, the lion, will take a benefit at Lincoln Hall 24. Shylock and Katharine and Petruchio were presented by the Academy of Music [illegible] between Tenth and Eleventh, for 24.

Maud Banks is playing with her parents until the

adjournment of Congress. I saw her at the Mexican Minister's ball, looking very well, indeed. . . . In a letter from San Francisco, Mabella Baker Broderick writes me: "I had some pictures taken the other day at the photographer's where Emma Abbott had hers taken. I think about three weeks before she died. In all her lovely dresses, about thirty styles in all, none of them very lovely, and know she is now used her. I saved you one. She wrote over her name in the photographer's book. Come over or die. We have had a splendid time here. I went great bunches of violets every day—only five cents a bunch."

WASHINGTON.

TACOMA.—TACOMA THEATRE: George F. Ulmer appeared as Colonel Sellers in a benefit performance 6, which netted him about $300. Natural Gas 13, 15.——ITEMS: The opening day's receipts for the four engagements of the Emma Jackon were $1,200. . . . Quite a number of Seattle citizens are expected here on Saturday to see Miss Jackon in The Prying Detective, as the Seattle stage was not large enough to allow it to be performed in that city.

SEATTLE.—CORDRAY'S THEATRE: Streets of New York was presented by the stock co. to their usual crowded houses.——OPERA HOUSE: Nationals week of 22.——ITEM: Agnes Lake of A. M. Palmer's Madison Square Co., has signed for a twenty-four weeks engagement as leading lady at Cordray's Theatre. Other changes will be made in the co.

WEST VIRGINIA.

PARKERSBURG.—ACADEMY OF MUSIC: Dear Irish Boy was presented by a strong co. to a light house 10.

WISCONSIN.

MILWAUKEE.—DAVIDSON: Margaret Mather opened a week's engagement 16 in Joan of Arc to moderate business.——ACADEMY: Henry M. Stanley's lecture on Africa 16 was poorly attended. The weather, however, was most unfavorable.——BIJOU: Jarbeau in Starlight 15 to a fair week's business. U and I week of 22-26.——STANDARD: Oscar Sisson 13-15 to fair houses in Faust, Jr.——ITEMS: Manager T. Henry French was here on a short visit to the Margaret Mather co.——Manager Jeff Bernstein tells me he has a new comedy-drama for Vernon Jarbeau for next season. I sincerely hope it will possess more merit than her present one.——Harry Chapman has been here this week in advance of Mrs. Leslie Carter, who appears at the Davidson 21, 22.

JANESVILLE.—MYER'S GRAND OPERA HOUSE: Spider and Fly to S. R. O. 12. The Bostonians in Robin Hood drew a S. R. house 13. Reeves' Operatic Burlesque co. in Faust 22; Margaret Mather in Joan of Arc March 3, followed by Marie Wainwright and Neil Burgess.

APPLETON.—OPERA HOUSE: John Dillon in Wanted the Earth had a large audience at the Opera House 14.

WAUSAU.—GRAND OPERA HOUSE: John Dillon in Wanted the Earth 17 to a good house. Dillon, the old-time comedian, is as humorous as ever. Ida May Blake as Fanny made a decided hit.

BELOIT.—GOODWIN'S OPERA HOUSE: Buchanan Comedy co. 11-24 to good houses at cheap prices.

MADISON.—FULLER OPERA HOUSE: Spider and Fly to a good house 11. George Thatcher's Minstrels 12 to a large audience.——ITEM: The Press Association holds its annual convention here this week, and all members and their families have received invitations to attend Henry M. Stanley's lecture 27, otherwise there would have been a very small audience on account of unusually high prices of admission.

WYOMING.

CHEYENNE.—OPERA HOUSE: Alba Heywood Concert co. 13-15 to fair business. Co. fair. House dark week of 15.

CANADA.

LONDON.—OPERA HOUSE: Grau's Gondoliers co. drew a splendid audience 16 and gave a fair presentation of the opera. Robert Dunbar, tenor, joined the co. here. Robert Mantell's business was very good 17, when he presented Hamlet, in an artistic manner.

HALIFAX.—ACADEMY OF MUSIC: St. Patrick's Minstrels 4-6 cleared $350, notwithstanding heavy expenses. They had sixty people in the first part. W. H. Lytell benefited 7 in Shaughraun to a $525 house. Captain Marshal, West Riding Regiment, appeared as Captain Molyneux, and Miss Grant, a well-known society lady, as Arte. Mr. Lytell was presented with a gold-headed cane by some of his Halifax admirers, and was obliged to make a speech.

ST. JOHN.—MECHANICS' INSTITUTE: Return engagement of W. H. Lytell's co. in Hands Across the Sea week of 9-14 to very large houses.

TORONTO.—GRAND OPERA HOUSE: The County Fair was presented by an excellent co., and drew big houses, week of 9-14. The horse race scene evoked a great deal of enthusiasm, and it is only fair to state that it was equal to the Union Square production, which your correspondent witnessed. Carleton Opera co. in Nanon, Queen's Lace Handkerchief, and Claude Duval week of 16-21.——TORONTO OPERA HOUSE: Jim the Penman, with almost the same cast as given last year at the Grand, proved a drawing card. A Man About Town week of 16-21.——ACADEMY OF MUSIC: Whallen and Martell's Vaudeville co. gave an excellent performance and did a good business during the week. J. K. Emmet in Fritz in a Mad House 19-21; French Spy 23-25.

HAMILTON.—GRAND OPERA HOUSE: The Gondoliers 13, 14 and matinee; business good. The house was packed to the doors 17, with an aristocratic and very enthusiastic audience, to witness R. B. Mantell in Hamlet. The Duff Opera co., with Marie Tempest as the prima donna, presented The Red Hussar and Dorothy to only fair business 18, 19. The co. deserved packed houses, as it is one of the finest that has ever appeared in the Grand.——PEOPLE'S THEATRE: Good business continues.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Friday.

DRAMATIC COMPANIES.

AFTER DARK (W. A. Brady's): Newark, N. J., Feb. 23-28, Philadelphia, Pa., March 2-7, Cleveland, O., 9-14.

A PARLOR MATCH: Chicago, Ill., Feb. 22-March 7, indefinite.

ALL THE COMFORTS OF HOME: N. Y. city Feb. 19—indefinite.

A PAIR OF JACKS: Chicago, Ill., Feb. 23-28, Toronto, Ont., March 2-7, Buffalo, N. Y., 9-14, Rochester 12-14.

ANNIE PIXLEY: Boston, Mass., Feb. 26-28, Harlem, N. Y., March 2-7.

ALBERTA GALLATIN: Gadsden, Ala., Feb. 25.

A SOCIAL SESSION: Springfield, Mo., Feb. 25, Joplin 26, Parsons, Kans., 27, Pittsburg 28, Topeka, March 2, Newton 3, Arkansas City 4, Winfield 5, Wellington 6, Wichita 7, Denver, Col., 9-14.

ADELE FROST: Henderson, N. C., Feb. 25, Durham 26, Raleigh 27, Goldsboro 28, Tarboro, March 2, Wilson 3, Fayetteville 4, Greensboro 5, Reedville 6, Salisbury 7, Charlotte 9, Hickory 10, Asheville 11, Spartanburg, S. C., 12.

A TEXAS STEER: Omaha, Neb., Feb. 25, Lincoln 26, Topeka, Kans., 27, St. Joseph, Mo., 28, Kansas City March 1-7, Denver, Col., 9-14.

A PAIR OF SPECTACLES: New York city Feb. 23-28.

ALL THE COMFORTS OF HOME: San Francisco, Cal., Feb. 9-March 7.

ADELE LA GROS: Toronto, Ont., Feb. 23-28.

ACME THEATRE: Cleveland, N. Y., Feb. 24-28.

ANNIE WARD TIFFANY: St. Louis, Mo., Feb. 23-28, St. Joseph, March 2, 3, Lincoln, Neb., 4, 5, Topeka, Kans., 6, 7, Kansas City, Mo., 8-14.

ANNIE ABBOTT: Riverside, Cal., Feb. 25, San Bernardino 26, 27, Pomona 28.

AN IRISHMAN'S LOVE: Toronto, Ont., Feb. 23-28.

AN IRISH ARAB: Philadelphia, Pa., Feb. 23-28, Hoboken, N. J., March 2-4, Paterson 5-7, Newark 9-14.

ALVIN JOSLIN: Helena, Ark., Feb. 25, Memphis, Tenn., 26-28.

AIDEN BENEDICT: Memphis, Tenn., Feb. 25, Springfield, Mo., 26, Fort Scott, Kans., 28, Kansas City, Mo., March 2-7, Omaha, Neb., 9, Nebraska City 10, Schuyler 11, Fremont 12, Council Bluffs, Ia., 13.

AUNT JACK: Evansville, Ind., Feb. 15, Louisville, Ky., 21-28.

A BARREL OF MONEY: Los Angeles, Cal., . . . San Francisco, March 2-7, Sacramento 9, 10, Ogden, Utah, 11, Salt Lake City 12-14.

A STRANGER: Tiffin, O., Feb. 25, Fostoria 26, Findlay 27, Akron 28, Cleveland, March 1-7.

A FAIR REBEL: Lynn, Mass., Feb. 25, Marlborough 26, Fitchburg 27, Keene, N. H., 28, Brockton, Mass., March 2, 3, Troy, N. Y., 4-7, Albany 9-14.

SOUTH BARRETT: N. Y. city Jan. 4-Feb. 28.

BLUEGRASS: Baltimore, Md., Feb. 22-28.

BALDWIN MELVILLE: Topeka, Kans., Feb. 25-28, Springfield, Mo., March 2-7.

BLUE JEANS: N. Y. city Oct. 5-Feb. 28.

BARRETT LEVINGSTONE: Houston, Tex., Jan. 25-indefinite.

BLACK HUSSAR: New Castle, Pa., Feb. 25, Warren 26, Corry 27, Rochester, N. Y., March 2-7, Syracuse 9-14.

BOSTOCK'S COMEDY: Amsterdam, N. Y., Feb. 22-28.

BUNCH OF KEYS: Bottner's: Franklin, Ind., March 1, Kokomo, Lafayette 3, Jacksonville, Ill., 4, Mattoon 5, Shelbyville, Ill., 6, Kansas City 7-14.

BOOTH-MODJESKA: Pittsburg, Pa., Feb. 22-28, Mc-Keesport March 1, Connellsville 2, Cumberland, Md., 3, Keyser, W. Va., 4, Martinsburg 5, Hagerstown, Md., 6, Williamsport, Pa., 7, Harrisburg 8, Trenton, N. J., 9, Easton, Pa., 10.

BARTLEY MCCULLUM: Kenosha, Wis., Feb. 25-28, Waukegan, Ill., March 2-7.

BLUE AND GRAY: Cincinnati, O., Feb. 22-28, New Richmond 1, Bellaire 2, Steubenville 3, Wheeling, W. Va., 4, Washington, Pa., 5, McKeesport 6, Uniontown 10, Connellsville 11.

BENNETT COMEDY: Hagerstown, Md., Feb. 22, Chambersburg, Pa., 23-28, Martinsburg, W. Va., March 2-7, Pittsburg, Pa., 9-14.

BOTTOM OF THE SEA

Detroit, Mich., Feb. 22-28, Toronto, Ont., March 2-7, Buffalo, N. Y., 9-14.

BEACON LIGHTS: Philadelphia, Pa., Feb. 26-28.

BLUE GRASS: Harlem, N. Y., Feb. 23-28.

COLD DAY: Nevada, Mo., Feb. 25, Columbus, Kans., 26, Carthage, Mo., 27.

COUNTY FAIR: Auburn, N. Y., Feb. 25-28, Canandaigua 27, Penn Yan 28, Buffalo March 2-7.

CLEMENCEAU CASE (Sybil Johnstone): San Francisco, Cal., Feb. 22-March 7, Oakland 8-10, San Jose 11, Stockton 12, Woodland 13, Marysville 14.

CLEMENCEAU CASE (Laura Burgess): New Orleans, La., Feb. 22-28, Lake Charles March 2, Beaumont, Tex., 3, Galveston 4, 5, Houston 6, 7, San Antonio 9, 10, Austin, 11, 12.

CLEMENCEAU CASE (Emma Bell): Buffalo, N. Y., Feb. 23-28, New York city March 2-7.

CHOATE DRAMATIC: Fond du Lac, Wis., Feb. 25-28.

CITY DIRECTORY: Providence, R. I., Feb. 26-28.

COUNTY FAIR (Jefferson's): Brooklyn, E. D., Feb. 22-28.

CLARA MORRIS: Hornellsville, N. Y., Feb. 27, Elmira 28, Scranton, Pa., 28, Wilkes Barre 28, Baltimore Md., March 2-7, Philadelphia, Pa., 9-14.

CASTAWAYS: New Berne, N. C., Feb. 25.

CUTLER COMEDY: Sprague, Neb., Feb. 25, Douglass 26-28.

CRYSTAL SLIPPER: Philadelphia, Pa., Feb. 27-March 7.

CASEY'S TROUBLES: Ottawa, Kans., Feb. 25, Lawrence 27, Osage City 28.

CARRIE ANDERSON: Carolton, Mo., Feb. 27-28, Brookfield March 2-7.

CANUCK: Vicksburg, Miss., Feb. 26, Leavenworth, Kans., 28.

CORA TANNER: Kansas City, Mo., Feb., 22-28, Oskaloosa, Ia., March 2, Ottumwa 3, Iowa City 4, Hannibal, Mo., 5, Springfield 6, St. Louis 7-14.

CHICAGO COMEDY (Anderson's): Orleans, Ind., Feb. 23-25, Salem March 2-7, Brownstown, 9-14.

C. A. GARDNER: Corry, Pa., Feb. 25, Erie, 26, Titusville 27, Oil City 28, Meadville, March 2, Beaver Falls, Newcastle 4, Youngstown, O., 5, Sandusky 7, Fort Wayne, Ind., 7, Peru 9, Lima, O., 10, Tiffin 11, Fostoria 12, Findlay 13.

COUNTY FAIR (Neil Burgess): New York city, Sept. 4—indefinite.

CHARLES GERALD: Meriden, Conn., Feb. 23-28.

DEVIL'S MINE

Frankfort, Pa., Feb. 25, Williamsport, Del., 26-28.

DANIEL BOONE: Bethlehem, Pa., Feb. 25, Allentown 26, Lebanon 27, Lancaster 28, Baltimore, Md., March 2-7, Washington, D. C., 9-14.

DARK SECRET: Cleveland, O., Feb. 23-28.

DEAR IRISH BOY: Sunbury, Pa., Feb. 25, Shamokin 26, Mahanoy City 27, Brooklyn, N. Y., March 2-7, Brooklyn, E. D., 9-14.

DR. BILL: Brooklyn, N. Y., Feb. 23-28.

DOWLING-HASSON: Grand Rapids, Mich., Feb. 23-28.

DEAR LITTLE SHAMROCK: Salem, Mass., Feb. 26-28, New Haven, Conn., March 2-4, Bridgport 5-7.

EDWIN STUART: Emporia, Kans., Feb. 23-28.

E. H. SOTHERN: Louisville, Ky., Feb. 26-28, Memphis, Tenn., March 2-4, Nashville 5-7, Indianapolis, Ind., 9-11.

EVANGELINE: New Orleans, La., Feb. 22-28, Pensacola, Fla., March 2, Mobile, Ala., 3, Salem, 4, Montgomery 5, Columbus, Ga., 6, Savannah 7, Charleston, S. C., 9, Columbia 10, Augusta, Ga., 11, Atlanta 12.

EZRA KENDALL: Lockhaven, Pa., Feb. 25, Houtzdale 27, Tyrone 27, Altoona 28, Greensburg March 2, McKeesport 4, Uniontown 5, Connellsville 6, Kittanning 9, East Liverpool, O., 10.

EAGAN COMEDY: Miamisburgh, O., Feb. 23-28, Jamestown, March 2-7.

EUNICE GOODRICH: Kansas City, Mo., Feb. 22-28, Wyandotte, Kans., March 2-7, Atchinson 9-14.

EFFIE ELLSLER: Decatur, Ill., Feb. 25, Peoria 26, Galesburg 27, Davenport, Ia., 28, Waterloo, March 2, Fort Dodge, March 3, Sioux City 4, 5, Fremont, Neb., 6, Plattsmouth 7, Omaha 9-11, Lincoln 12-14.

FAST MAIL

Cedar Rapids, Ia., Feb. 25, Davenport 26, Sterling, Ill., 27, Freeport 28, Rockford, 2, Ottawa 3, La Salle 5, Joliet 6, Kankakee 7, Logansport, Ind., 9, Peru 10, Marion 12, Muncie 13.

FORTUNE'S FOUNDLING: Rockland, Me., Feb. 25-26, Buffalo March 2-7.

FAIRIES' WELL: Albany, N. Y., Feb. 25, Rochester 26-28, Buffalo March 2-7.

FERGUSON AND MACK: Lima, O., Feb. 25, Findlay 26, Bellefontaine 28, Maysville, Ky., March 2, Lexington 3, Frankfort 4, Indianapolis, Ind., 5-7, St. Louis, Mo., 9-14.

FRANK DANIELS: Columbus, O., Feb. 23-28, St. Louis, Mo., March 2-7, London, Ont., 9, Toronto 10-14.

FAT MEN'S CLUB: Mobile, Ala., Feb. 25, Meridian, Miss., 26, Selma, Ala., 27, Montgomery 28, Birmingham March 2, 3, Anniston 4, Rome, Ga., 5, Atlanta 6, 7.

FANNY DAVENPORT: Philadelphia, Pa., Feb. 25-March 7.

FRANK S. DAVIDSON: Homestead, Pa., Feb. 25, Elmira 26, Scranton, Pa., 27, Wilkes Barre 28, Baltimore Md., March 2-7, Philadelphia, Pa., 9-14.

FANTASMA (Hanlon): Elmira, N. Y., Feb. 27, 28, Auburn March 2, 3, Utica 4, 5, Gloversville 6, 7, Troy 9-11, Albany 12-14.

FITZGERALD AND LEWIS COMEDY: Des Moines, Ia., Feb. 23-28, Marengo March 9-14.

GEO. C. STALEY

(A Royal Pass): Detroit, Mich., Feb. 24-28, Toledo, O., March 2-7.

GRIMES' CELLAR DOOR: Washington, D. C., Feb. 23-28.

GUILTY WITHOUT CRIME: Philadelphia, Pa., Feb. 23-25.

GRAY-STEPHENS: Chicago, Ill., Feb. 15-28, Cleveland, O., March 2-7.

GREAT METROPOLIS (Klaw and Erlanger): New London, Conn., Feb. 25, 26, New Haven 27, 28, Danbury March 2, 3, Waterbury 4, 5, Newburg, N. Y., 6, 7.

GRAHAM EARLE: Elwood, Ind., Feb. 23-28.

GOLDEN GULCH: Texarkana, Ark., Feb. 25, Shreveport, La., 27-28, New Orleans, La., March 1-7, Philadelphia, Pa., 9-14.

GRISMER-DAVIES: Grass Valley, Cal., Feb. 25, 26, Marysville 27, Chico 28, Woodland March 2, Napa 3, Vallejo 4, Santa Rosa 5, San Jose 6, 7.

GERMAN LILLIPUTIANS: Cincinnati, O., Feb. 23-28.

GAIETY THEATRE: Creston, Ia., Feb. 23-25.

GREAT METROPOLIS

(Brady and Welty's): Indianapolis, Ind., Feb. 16-28.

HELD BY THE ENEMY: Cincinnati, O., Feb. 22-28, St. Louis, Mo., March 2-7, Chicago, Ill., 8-14.

HENRY CHANFRAU: Huntingdon, Pa., Feb. 26, Vineland, N. J., 26, Woodbury 27, Burlington 28, March 2-7, Sioux City 9-14.

HOLDEN COMEDY: Clinton, Ia., 23-28, Des Moines, March 2-7, Sioux City 9-14.

HARDIE-VON LEER: Indianapolis, Ind., Feb. 23-28.

HE, SHE HIM, HER

Fort Madison, Ia., Feb. 25, Keokuk, 27, Kastned, Ill., 27, Springfield Ia., 28, Decatur March 1, Danville 2, Crawfordsville, Ind., 3, Anderson 4, Muncie 5, Richmond 6.

HILARITY (Charles A. Loder): Brooklyn, E. D., Feb. 21-28.

HANDS ACROSS THE SEA: Chicago, Ill., Feb. 22-March 7.

HELD BY THE ENEMY: Philadelphia, Pa., Feb. 23-28.

HUMAN AND WIVES: Harlem, N. Y., Feb. 16—indefinite.

HARRY CRANDALL: Bridgeport, Conn., Feb. 23, 25, Waterbury 26, New Britain 27, Port Chester, N. Y., 28, Brooklyn, E. D., March 2-7.

HENSHAW AND TEN BROECK: Marshalltown, Ia., Feb. 25, Waterloo 26, Cedar Rapids 27, Dubuque 28.

INCOGNITO: New York city Feb. 23-28, Buffalo, N. Y., March 2-7.

IRISH LUCK: Syracuse, N. Y., Feb. 23-25, Oneida 26, Schenectady 27, Amsterdam 28.

IVY LEAF: Vincennes, Ind., Feb. 25, Peoria, Ill., 26, Springfield 27, Quincy 28, Kansas City, Mo., March 2-7.

IDA VAN CORTLAND: Columbus, O., Feb. 23-28, Dayton March 2-5, Indianapolis, Ind., 9-14.

JOHN DILLON: St. Cloud, Minn., Feb. 25, Little Falls 26, Detroit 27, Crookston 28, Grafton, N. Dak., March 2, Grand Forks 3, Fargo 4, Casselton 5, Jamestown 6, Bismarck 7.

JAMES O'NEILL: St. Louis, Mo., Feb. 22-28.

JUNIOR COMEDY: St. Paul, Minn., March 1-7.

J. H. HUNTLEY: Monroe, La., Feb. 23-28.

JEFFERSON-FLORENCE: Columbus, O., Feb. 25, Toledo 26, Detroit, Mich., 27, 28, Indianapolis, Ind., March 2, Dayton, O., 3, Lexington, Ky., 4, Cincinnati, O., 5-7.

JOSEPH MURPHY: Chicago, Ill., Feb. 22-March 7.

JANAUSCHEK: Chattanooga, Tenn., Feb. 25, 26, Asheville, N. C., March 2, Greensboro 3, Raleigh 4, Norfolk, Va., 5, Richmond 6, 7, Roanoke 8, Lynchburg 10, Staunton 11, Charlottesville 12.

JIM THE PENMAN: Syracuse, N. Y., Feb. 23-25, Utica 27, Johnstown 27, Poughkeepsie 28, Philadelphia, Pa., March 2-7.

J. H. WALLICK: Hoboken, N. J., Feb. 25, 26.

KATIE PUTNAM: Eufania, Ala., Feb. 25, Columbus, Ga., 26, Atlanta 27, 28, Athens March 2, Rome 3, Cleveland, Tenn., 4, Chattanooga 5, Knoxville 6, Huntsville 7.

KATIE EMMETT

Houston, Tex., Feb. 25, San Antonio 27, 28.

KITTIE ARYMAN: Springfield, Vt., Feb. 23-28.

KING-SARGENT (Howell and Gerbert): Oil City, Pa., Feb. 25, Franklin 26, Butler 27, Tarentum 28, Feb. 25-28, Ottumwa, March 2-7, Des Moines 9-14.

LYCEUM THEATRE (Shapley's): Mt. Pleasant, Ia., Feb. 25-28, Ottumwa, March 2-7, Des Moines 9-14.

LIZZIE EVANS: Erie, Pa., Feb. 25, Youngstown, O., 26, Akron 27, Canton 28, Columbus March 2-7, Cincinnati 9-14.

LOTTA: Seattle, Wash., Feb. 21-25, Tacoma 26-28, Walla Walla March 2, Spokane 3, 4, Missoula, Mont., 5, Anaconda 6, 7, Butte 9-11, Helena 12-14.

LITTLE LORD FAUNTLEROY: Chicago, Ill., Feb. 22-27.

LITTLE TRIXIE: Tuscola, Ill., Feb. 25, Mattoon 26, Sullivan 27, Clinton 28.

LOST IN NEW YORK: New York city, Feb. 23-28, Boston, Mass., March 2-7, Providence, R. I., 9-14.

LOUISE HAMILTON: Belfast, Me., Feb. 26-28, Rockland, March 2, 3, Thomaston 4, 5.

LIMITED MAIL

Louisville, Ky., Feb. 25, Indianapolis, Ind., 26-28, Chicago, Ill., March 2-7, Detroit, Mich., 9-14.

LOUIS JAMES: Atlanta Ga., Feb. 25, 26, Macon 27, Columbus 28.

LOUISE ARNOT: Norristown Pa., Feb. 23-28, Phillipsburg March 2-4, Clearfield 5-7.

LAUREN ON: Philadelphia, Pa., Feb. 23-28, Louisville, Ky., March 2-7, Chicago, Ill., 9-14.

LEWIS MORRISON: Peoria, Ill., Feb. 25, Springfield 26, Bloomington 27, Danville 28, Lafayette, Ind., March 2, Fort Wayne 3, 4, Detroit, Mich., 5-7, East Saginaw 9, 10, Bay City 11, 12, Grand Rapids 13, 14.

LYDIA THOMPSON: Boston, Mass., Feb. 23-28, Baltimore, Md., March 2-7.

LIGHTS AND SHADOWS: Norfolk, Va., Feb. 25, Roanoke 26, Lynchburg 27, Pittsburg, Pa., March 2-7.

LITTLE NUGGET Memphis, Tenn., Feb. 23-28.

MY JACK

(Walter Sanford's): Kalamazoo, Mich., Feb. 26, 27, Toledo, O., 27, 28.

MARGUERITE DESTES: Whatcom, Wash., Feb. 23-28, Vancouver March 2-8, Westminster 9, 10.

MARGARET MATHER: St. Paul, Minn., Feb. 26-28, La Crosse, Wis., March 2, Janesville 3, Davenport, Ia., 4, Rock Island, Ill., 5, Dubuque, Ia., 6, Rockford, Ill., 7.

MAY HENDERSON: Wooster, O., Feb. 23-28.

MONEY MAD: Cincinnati, O., Feb. 21-28, St. Louis, Mo., March 2-7, Indianapolis, Ind., 9-14.

MACLEAN-PRESCOTT: Troy, N. Y., Feb. 23-25, Cohoes 26, Kingston 27, Newburg 28, New York city March 2-7, Scranton, Pa., 9, 10, Wilkesbarre 11, Williamsport 12, Elmira, N. Y., 13, Canadiagua 14.

MORA-WILLIAMS: Corning, N. Y., Feb. 23-28.

MIDNIGHT BELL: Harlem, N. Y., Feb. 23-28, Philadelphia, Pa., March 2-7.

MARIE WAINWRIGHT: San Francisco, Cal., Feb. 23-March 7.

MIDNIGHT CALL (Patrice): Buffalo, N. Y., Feb. 23-28.

MAN ABOUT TOWN: Philadelphia, Pa., March 2-7.

MR. POTTER OF TEXAS: New York city Feb. 2—indefinite.

MAY BRETONNE: Aledo, Ill., Feb. 23-28.

MAY LOUISE ALDEN: Winnipeg, Man., Feb. 23-28.

MASTER AND MAN

Boston, Mass., Feb. 23-28.

MAUDE GRANGER: Philadelphia, Pa., Feb. 23-28, Reading March 2, Harrisburg 3, Carlyle 4, Chambersburg 7, Cumberland, Md., 9, Johnstown, Pa., 10, Beaver Falls 11.

MR. AND MRS. KENDAL: Boston, Mass., Feb. 9-March 7, Baltimore, Md., 9-14.

MILTON NOBLES: Rochester, N. Y., Feb. 25, Bath 26, Paterson, N. J., 27, 28.

MCKENNA'S FLIRTATION (Barry and Fay): Philadelphia Pa., March 2-7.

MRS. LESLIE CARTER: Omaha, Neb., Feb. 26-28.

MR. BARNES OF NEW YORK (Frank W. Sanger): Pittsburg, Pa., Feb. 23-28, Brooklyn, N. Y., March 2-7, Washington, D. C., 9-14.

MINNIE PALMER: Baltimore, Md., Feb. 23-28.

MAGGIE MITCHELL: Terre Haute, Ind., Feb. 25, Richmond 26, Lexington, Ky., 27, 28, Knoxville, Tenn., March 2, 3, Chattanooga 4, Anniston, Ala., 5, Birmingham, 6, 7, Nashville, Tenn., 9-11, Memphis 12-14.

M. B. CURTIS: Boston, Mass., Feb. 23-28.

MY AUNT BRIDGET

Philadelphia, Pa., Feb. 23-27, Newark, N. J., March 2-7.

MAUDE OSWALD: Bradford, Ark., Feb. 25.

MANKIND: Gardner, Me., Feb. 25, Lewiston 26, 27 Portsmouth, N. H., 28.

MADAME AUGUSTIN NEUVILLE: Crawfordsville, Ind., Feb. 25, Danville, Ill., 26, Champaign 27, Kankakee 28.

NAT C. GOODWIN: N. Y. city Jan. 26-March 21.

NEW YORK THEATRE (C. R. Hunt's): Greenville, S. C., Feb. 23-28, Augusta, Ga., March 2-7.

NATURAL GAS: Minneapolis, Minn., Feb. 23-25, St. Paul 26-28, Milwaukee, Wis., March 2-7, Chicago, Ill., 9-21.

NOSS MUSICAL COMEDY

Savannah, Ga., Feb. 25, Charleston, S. C., 26-28, Columbia March 2, Spartanburg 3, Asheville, N. C., 4, Morristown, Tenn., 5, Greenville 6, Bristol 7, Pulaski, Va., 9, Roanoke 10, 11, Staunton 12, Charlottesville 13.

NOAH'S ARK: New York city Feb. 16—indefinite.

NEGROTTO: Murphysboro, Ill., Feb. 23-28.

N. Y. COMEDY (Terrill's): Decatur, Ind., Feb. 22-28, Portland March 2-7, Richmond 9-14.

N. S. WOOD: Toledo, O., Feb. 23-28, Detroit, Mich., March 2-7, Toronto, Ont., 9-14.

NELLIE MCHENRY: Jersey City, N. J., Feb. 23-28, Baltimore, Md., March 2-7.

NECK AND NECK: Philadelphia, Pa., Feb. 23-28.

ONE OF THE FINEST

Manch Chunk, Pa., Feb. 25, Pottsville 26, Hazleton 27, Bethlehem 28, Trenton, N. J., March 2, Pottstown, Pa., 3, Lebanon 4, Columbia 5, Lancaster 6, Harrisburg 7, Paterson, N. J., 9-11, Hoboken 12-14.

ONE OF THE BRAVEST: Nashville, Tenn., Feb. 25-Evansville, Ind., 26, Lexington, Ky., 27, Franklin 28.

OLIVER W. WREN: Parksburgh, Pa., Feb. 25, Christiana 26, Paradise 27, Ephrata 28, Budsboro March 2, Rogerstown 3, Rogerstord 4, Landenstown, Del., 6, Elkton, Md., 7, Middleburg 9, Newark, Del., 10, Smyrna 11, Wyoming 12, Felton 13, Milford 14, Georgetown 14.

OLD JED PROUTY: Wallingford, Conn., Feb. 25, So. Norwalk 26, Danbury 27, Bridgeport 28, Brooklyn, E. D., March 2-7, Brooklyn, N. Y., 9-14.

OLE OLSON: San Francisco, Cal., Feb. 22-28.

OLIVER BYRON: Kansas City, Mo., Feb. 22-28.

OLD HOMESTEAD: Buffalo, N. Y., Feb. 23-28, Cleveland, O., March 2-7.

OLD HOMESTEAD (Denman Thompson): New York city, Jan. 26—indefinite.

OUR GERMAN WARD: Apollo, Pa., Feb. 25, Natrona 26, Cannonsburg 27, Washington 28, Waynesburg March 2.

OUT OF SIGHT: Pittsburg, Pa., Feb. 23-28, Toledo, O., March 2-7 Detroit, Mich., 9-14.

PAULINE PARKER: Worcester, Mass., Feb. 22-28.

PRIVATE SECRETARY: St. Paul, Minn., Feb. 23-27, Milwaukee, Wis., March 1-7.

PAYMASTER: Charleston, S. C., Feb. 22, Augusta, Ga., 26, Savannah 27, 28, Jacksonville, Fla., March 2, Brunswick, Ga., 3, Aberdeen, Miss., 7, Memphis, Tenn., 9-11.

PATTI ROSA: Denver, Col., Feb. 22-28.

PAUL KAUVAR: Waltham, Mass., Feb. 25, Fitchburg 26, Laconia, N. H., March 2, Concord 3, Manchester 4, Lynn, Mass., 5.

PRINCE AND PAUPER (Daniel Frohman's): Providence, R. I., Feb. 22-28.

P. F. BAKER: Brooklyn, N. Y., Feb. 22-28, Rochester March 2-4, Albany 5-7, Montreal, P. Q., 9-14.

PECK'S BAD BOY (Heath's): Newark, N. J., Feb. 22-28.

PEOPLE'S THEATRE (G. A. Hill's): Whitney's Point, N. Y., Feb. 22-26, Elmira March 2-7.

POLLYS AND HUGHES THEATRE: Winchester, Ill., Feb. 22-28.

RUNNING WILD: Raleigh, N. C., Feb. 25, Henderson 26, Weldon 27, Soldiers' Home, Va., 28, Philadelphia, Pa., March 2-7.

ROBERT DOWNING: Shreveport, La., Feb. 25, Vicksburg, Miss., 26, Birmingham, Ala., 27, 28, Nashville, Tenn., March 2-4, Memphis 5-7, Jackson 9, Clarksville 11, Bowling Green, Ky., 11, 12, Hopkinsville 13, Henderson 14.

RIDER: Fort Wayne, Ind., Feb. 25, Ypsilanti, Mich., 26, Ann Arbor 27, Flint 28, Bay City March 2, Saginaw 3, Jackson 4, Battle Creek 5, Grand Rapids 6, 7.

RUTLEDGE DRAMATIC: New Philadelphia, O., Feb. 23-28, Canal Dover March 2-7.

R. H. BAIRD: Fair Haven, Vt., Feb. 23-28.

RICHARD MANSFIELD: Cincinnati, O., Feb. 23-25, Pittsburg, Pa., March 2-7, Philadelphia 9-11.

ROSE COGHLAN: N. Y. city Feb. 23-28, Washington, D. C., March 2-7.

ROSINA VOKES: Washington, D. C., Feb. 22-28, Chicago, Ill., March 2-14.

ROLAND REED: Nashville, Tenn., Feb. 25, Evansville, Ind., 26, Owensburg, Ky., 27, Frankfort 28.

REUBEN GLUP: Peru, Ind., Feb. 26.

RENTROW'S PATHFINDER: Council Bluffs, Ia., Feb 23-25.

ROBERT MANTELL: Detroit, Mich., Feb. 22, Jackson 26, Grand Rapids 27, 28.

ROYCE-LANSING MUSICAL COMEDY: Pierce City, Mo., Feb. 25, Fayetteville, Ark., 26, Van Buren 27, Fort Smith 28, Little Rock March 2, Hot Springs, Arkadelphia 4, Hope 5, Texarkana, Tex., 6, Jefferson 7, Marshall 8, Shreveport, La., 9, 10, Monroe 11, Vicksburg, Miss., 12, Greenville 13, Arkansas City, 14.

ROSE OSBORNE: Aurora, Mo., Feb. 25, Springfield 26, 27, Lamar 28.

STRUCK GAS: Pittsburg, Pa., Feb. 23-28, Wheeling, W. Va., March 2-4.

SUPERBA (Hanlon's): St. Louis, Mo., Feb. 23-28.

STANDARD THEATRE (D. J. Ramage's): Massillon, O., Feb. 23-28.

SADIE HOWARD: Baltimore, Md., Feb. 23-28.

STUTZ NEW MAGDALENE: Honey Grove, Tex., Feb. 25, Ladonia 26-28.

SHENANDOAH (No. 1): Indianapolis, Ind., Feb. 23-28, Detroit, Mich., March 2-7.

STILL ALARM: Brooklyn, N. Y., Feb. 23-28, New York city March 2-7, Jersey City, N. J., 9-14.

SPIDER AND FLY: West Superior, Wis., Feb. 25, Ashland 26, Mankato, Minn., 27, Sioux Falls, S. Dak., 28, Sioux City, Ia., March 2, 3, Omaha, Neb., 5-7, Kansas City, Mo., 8-14.

SIBERIA: New York city Feb. 23-28, Brooklyn, N. Y., March 2-7.

STUTZ' BASTILE: Vernon, Tex., Feb. 23-28.

SOL. SMITH RUSSELL: New York city, Feb. 23-28, Worcester, Mass., March 2, Waltham 3, Brockton 4, Norwich 5, Troy, N. Y., 6, 7, Utica 9, Watertown 11, Ogdensburg 12, Syracuse 13, 14.

SARAH BERNHARDT: New York city, Feb. 5—indefinite.

SOAP BUBBLE: Bellefonte, Pa., Feb. 25, Lockhaven 26, Williamsport 27, Elmira, N. Y., 28.

STUART ROBSON: Little Rock, Ark., Feb. 25, Memphis, Tenn., 26-28.

THE WORLD AGAINST HER

(Agnes Wallace-Villa): Philadelphia, Pa., Feb. 22-28, Wilmington, Del., March 2-4, Lancaster, Pa., 5, Altoona 6, Johnstown 7, Tarentum 9, Al

CASTLES IN THE AIR: Memphis, Tenn., Feb. 21.
CONRIED OPERA: Chillicothe, O., Feb. 22, Marietta 23, Parkersburg, W. Va., 24, Wheeling 26.
CORINNE: San Jose, Cal., Feb. 22, Stockton 26, Sacramento 27-28, Portland, Ore., March 1-3, Seattle, Wash., 4-6, Tacoma 7-8.
CARLETON OPERA: Baltimore, Md., Feb. 22-28, Washington, D. C., March 1-7.
GRUBER FAMILY CONCERT: Salem, Va., Feb. 22.
HEYWOOD CONCERT: Las Cruces, N. M., Feb. 22, El Paso, Tex., 23, Silver City, N. M., 27.
HESS OPERA: San Francisco, Cal., Nov. 19—indefinite.
JUCH OPERA: Helena, Mont., Feb. 22-23, Butte City 24-25, Ogden, Utah, March 1, 2, Salt Lake City 4-7, Denver, Col., 7-14.
LITTLE TYCOON: Pueblo, Col., Feb. 22-23, Trinidad 25, Los Angeles, Cal., March 1-7, San Francisco, 8-21.
LADIES' SCHUBERT QUARTETTE: Westfield, Mass., Feb. 22, Everett 26.
LOTUS GLEE CLUB: Goshen, Ind., Feb. 26, Lima, O., 27, Ida 28, Cincinnati March 2, Portsmouth 6, Wyoming 7, Crawfordsville, Ind., 9.
MCCAULL OPERA: Boston, Mass., Feb. 22-March 7.
MARIE GREENWOOD OPERA: Birmingham, Ala., Feb. 22-26, Mobile 27-28.
MARIE TEMPEST: Pittsburg, Pa., Feb. 22-28.
MENDELSSOHN QUINTETTE: Gainesville, Fla., Feb. 22, Jacksonville 23, Thomasville, Ga., 27.
N. Y. SYMPHONY CLUB: Deadwood, S. Dak., Feb. 22, Lead City 26, Central City 27, Deadwood 28.
NASHVILLE STUDENTS: Ilion, N. Y., Feb. 22.
OLIVE MUSIN CONCERT: Austin, Tex., Feb. 22, Temple 23, Fort Worth 25, Dallas 26, Texarkana, Ark., March 2, Hot Springs 3, Little Rock 4, Pine Bluff 5, Little Rock 6, Fort Smith 7, Colorado Springs, Col., Denver 8, Trinidad 11, Las Vegas, N. Mex., 12, Santa Fe 13, Albuquerque 14.
POOR JONATHAN: N. Y. city Oct. 19—indefinite.
REEVES OPERA: Minneapolis, Minn., Feb. 22-28, Dubuque, Ia., March 2, Lyons 3, Clinton 4, Davenport 5, Galesburg, Ill., 6, Moline 7.
SWEDISH QUARTETTE CONCERT: Steubenville, O., Feb. 22, Clarion, Pa., 26, Pittsburg 27, Johnstown 28.
SHIP AHOY: Boston, Mass., Feb. 9—indefinite.
THE MERRY MONARCH (Francis Wilson): Chicago, Ill., Feb. 22-March 7.
WACHTEL CONCERT: Norway, Me., Feb. 22, Bethel 23, Gorham, N. H., 27, Berlin Falls 28.

VARIETY AND BURLESQUE.

BELLA CLIFTON: Albany, N. Y., Feb. 22-28.
CITY CLUB: Troy, N. Y., Feb. 22-28, Philadelphia, Pa., March 2-7.
CREOLE BURLESQUE: Topeka, Kans., Feb. 22, Leavenworth 27, St. Joseph, Mo., 28, Omaha, Neb., 29-March 4.
DELACH AND DERRIMONT: N. Y. city Feb. 22-28.
FAY FOSTER BURLESQUE: Grand Rapids, Mich., Feb. 22-28, Chicago, Ill., March 2-7, St. Paul, Minn., 8-14.
FAUST UP TO DATE: Sandusky, O., Feb. 22, Cleveland 23-28, Akron March 2, Mansfield 3, 4, Altoona 5, Springfield 6, Xenia 7, Cincinnati 8.
GUS HILL: Baltimore, Md., Feb. 22-28, Pittsburg, Pa., March 2-7, Cincinnati, O., 8-14.
HANLON-VOLTER AND MARTINELLI: Newark, N. J., Feb. 22-28, Baltimore, Md., March 2-7.
HOWARD ATHENÆUM: Boston, Mass., Feb. 22-28, Philadelphia, Pa., March 2-7.
HOWARD BURLESQUE: Washington, D. C., Feb. 22-28, Baltimore, Md., March 2-7.
HYDE SPECIALTY: St. Louis, Mo., Feb. 22-28.
HENRY BURLESQUE (No. 1): Pittsburg, Pa., Feb. 22-28.
HARRY WILLIAMS: Newark, N. J., Feb. 22-28, Brooklyn, N. Y., March 2-7.
IRWIN BROTHERS: Montreal, P. Q., Feb. 22-28, Albany, N. Y., March 2-7, Baltimore, Md., 9-14.
LESTER AND WILLIAMS: New Haven, Conn., Feb. 22, Bridgeport 23-28.
LILLY CLAY GAIETY: Harlem, N. Y., Feb. 22-28.
LONDON GAIETY GIRLS: Brooklyn, E. D., Feb. 22-28.
LA CARDO: Steelton, Pa., Feb. 22, 26, Dauphin 27, 28.
NIGHT OWLS: Philadelphia, Pa., Feb. 22-28.
PARISIAN FOLLY: Rome, N. Y., Feb. 22, Watertown 26, Oswego 27, Buffalo March 2-7, Cleveland, O., 8-14.
ROSE HILL'S BURLESQUE: Chicago, Ill., Feb. 16-28, Louisville, Ky., March 2-7, Wheeling, W. Va., 9-11, Washington, Pa., 12, Greensburg 13, Uniontown 14.
RENTZ SANTLEY: Johnstown, Pa., Feb. 22, Altoona 26, Wilmington, Del., 27, Chester, Pa., 28, Washington, D. C., March 2-7.
REILLY-WOODS: Rochester, N. Y., Feb. 22-28.
SENSATIONAL BOOM: Chicago, Ill., Feb. 22-28.
SHERIDAN AND FLYNN: Cleveland, O., Feb. 22-28, Cincinnati March 1-7.
TOM CONNOR: Hoboken, N. J., Feb. 22-28.
TONY PASTOR'S DOUBLE: N. Y. city Jan. 26—indefinite.
WILLIAMS AND ORR: Pittsburg, Pa., Feb. 22-28.
WEBER AND FIELDS: New York city Feb. 22-28.
WHALEN AND MARTELL: Cincinnati, O., Feb. 22-28, St. Louis, Mo., March 2-7, Louisville, Ky., 9-14.

MINSTRELS.

AL. G. FIELD: Richmond, Va., Feb. 22, Fredericksburg 23, Alexandria 24, Annapolis, Md., 25, Frederick March 2, Hagerstown 3, Staunton, Va., 4, Charleston, W. Va., 6, Huntington 7, Mt. Sterling, Ky., 8, Lexington 10.
BEACH-BOWERS: Marietta, O., Feb. 22, Parkersburg, W. Va., 23, Pomeroy, O., 24, Middleport 25.
CLEVELAND'S CONSOLIDATED: Chicago, Ill., Feb. 22-28, Baltimore, Md., March 2-7.
GUY BROTHERS: Griffin, Ga., Feb. 22, Newnan 23, La Grange 24, West Point 25, Opelika, Ala., March 2.
GORMAN BROTHERS: Zanesville, O., Feb. 22, Newark 23, Springfield 24, Dayton 25.
GEORGE WILSON: Boston, Mass., Feb. 22-March 7.
GOODYEAR, EUEICH AND SCHILLING: Sacramento, Cal., Feb. 22, Tulare 23, Bakersfield 24, Santa Barbara 25.
HI HENRY: Grand Forks Feb. 22, Moorhead, Minn., 23, Wadena 24, Brainerd 25, Duluth March 2, 3, Superior, Wis., 4.
MCKINLASS: Salina, Kan., Feb. 22.
PRIMROSE AND WEST: Wilkesbarre, Pa., Feb. 22, Scranton 23, Reading 24, Trenton, N. J., 25, Brooklyn, N. Y., March 2-7.
THATCHER: Philadelphia, Pa., Feb. 22-28, Pittsburg March 2-7, Philadelphia 9-14.

MISCELLANEOUS.

ANDERSON'S GIFT SHOW: Greensburg, Pa., Feb. 22-28.
BRISTOL'S (D. M.) EQUINES: Lockport, N. Y., Feb. 22, 23, Albion March 2, 3, Corry, Pa., 4, 5, Franklin 6, 7.
ELI PERKINS: Orange, N. J., Feb. 22, Bridgeton 23, Milan, O., 24, Pomeroy March 2, Hillsboro 3, Wooster 4, Knightstown, Ind., 5.
GENTRY'S EQUINES: Smithville, Ark., Feb. 22, 23, Paris, Tex., 24, 25.
HENRY M. STANLEY: St. Louis, Mo., Feb. 22, Denver, Col., March 2, Colorado Springs 3, Pueblo 4, Denver 5, Cheyenne, Wyo., 6, Salt Lake City, Utah, 9.
HOWORTH'S HIBERNICA: Elkhart, Ind., Feb. 26, So. Bend 27, 28, Michigan City March 2, Laporte 3.
HANNIBAL A. WILLIAMS: Pittsburg, Pa., March 1, Columbus, O., 5, Oberlin 6.
HERRMANN: Trenton, N. J., Feb. 26, Wilmington, Del., 28.
SHEEN AND WARD: Pomona, Cal., Feb. 21, Santa Ana 22, Pasadena 27, 28.
W. W. DAYTON: Cuba, N. Y., Feb. 22, 26, Wellesville 27, 28, Allentown March 2, 3, Bolivar 4, 5, Portville 6, 7.

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THE TRIAL PERFORMANCE AT ALBANY AND TROY OF

THE LAUGHING COMEDY **A** THE LAUGHING COMEDY

NIGHT'S FROLIC

HELEN BARRY

AS LADY BETTY.

Pronounced by the Press Her Greatest Success.

EXTRACTS FROM THE ALBANY AND TROY NOTICES VERBATIM:

THE ALBANY ARGUS, Feb. 22, 1891.

A NIGHT'S FROLIC.

A DELIGHTFUL COMEDY ADMIRABLY PORTRAYED LAST EVENING.

It is extremely refreshing to witness such unbounded enthusiasm as greeted Miss Helen Barry in A Night's Frolic at Proctor's Theatre last evening. The laughter was incessant and uproarious, and every fall of the curtain brought spontaneous and vehement applause, and the result was a veritable triumph for her. A Night's Frolic is one of the brightest comedies recently seen on the stage. It is full of the most grotesque complications, and it has all the dash and sparkle of the French, with its unexpected turns of speech. The plot is delightfully droll, and while it is easily comprehended, it is too involved to be traced out except at great length. And to tell it all in advance would rob the auditor of one of the great charms he experiences—the surprises that come every moment. Miss Barry herself is clever, whether as Lady Betty or in the peculiar guise she assumes. With such a success as was achieved last evening, there can be little doubt as to the success of the engagement.

THE ALBANY KNICKERBOCKER, Feb. 22, 1891.

A NIGHT'S FROLIC.

HELEN BARRY GOES ON ONE IN THIS CITY WITH GRAND SUCCESS.

Helen Barry and her excellent company appeared at Proctor's Theatre last evening, in the new comedy of A Night's Frolic. This comedy is by the author of The Private Secretary, and it must be conceded that there is much of the same delicious flavor about the work. The piece abounds with fun, and the audience become really mellow over the exuberance of its jollity. There is somewhat of a plot to the comedy, which renders it entertaining. The dialogue is decidedly crisp. Of the star, only words of praise can be bestowed. She is an actress of rare ability. Her impersonation of Lady Betty was a really clever bit of work. Always vivacious and entertaining, she invariably wins the sympathy of the audience, from whom she evokes continuous laughter and applause. As the artful widow, Miss Barry is simply ingenious; disguised as the French officer is dashing, artistic and painstaking. The situations in the guest's chamber are very amusing, when Miss Barry finds herself in a dilemma representing the French officer, and in her effort to keep her identity as a woman undiscovered shows her capabilities as a successful actress. The comedy is rich with the aroma of excellence and cannot fail in pleasing all lovers of bright dialogue, humorous situations, and artistic action, causing A Night's Frolic to go off with a dash and snap.

ALBANY TIMES, Feb. 20, 1891.

A NIGHT'S FROLIC AT PROCTOR'S.

Miss Helen Barry, the star, seems more likely to be successful in A Night's Frolic than in anything else she has tried on this side the ocean. It is an ingeniously constructed comedy hinging upon the adventures of a dashing English widow who, out of a desire to favor the plans of two young friends who are lovers, masquerades for a night in the character of a French officer. A jealous wife assists the widow in the plot, which leads to all sorts of complications, many of the most amusing description. The comedy has the unusual merit of sustained and cumulative interest, the last act being as good as the other two.

Miss Barry has a capital part which she acts with a good deal of humor and with much spirit. The audience was large and well pleased.

ALBANY EXPRESS, Feb. 20, 1891.

A NIGHT'S FROLIC.

EXCELLENT COMEDY PERFORMANCE AT PROCTOR'S LAST EVENING.

A large audience witnessed the first production here of A Night's Frolic at Proctor's last night and received the comedy with marked approval in the few serious passages, and with hearty laughter and applause in the purely farcical episodes. The programme credits the piece to the author of The Private Secretary, who is a German. Like other pieces of its class, it is a series of improbable but amusing mistakes and misunderstandings. Miss Barry has been seen here before in melodrama, and her personation of the leading role, Lady Betty, was something of a surprise to those who recall her only as an interpreter of wronged heroines. But Miss Barry's acting is most excellent, abounding in a ceaseless flow of animal spirits. The performance, in its entirety, is a treat, and should be seen by all lovers of refined comedy.

ALBANY JOURNAL, Feb. 20, 1891.

After a trial for three nights in Troy, A Night's Frolic, a comedy constructed on a suggestion found in the work of the German author from whom The Private Secretary was taken, was presented at Proctor's last evening by Helen Barry and an unusually clever company, to an audience which was unmistakably pleased.

The main incident of the comedy is a masculine personation by the heroine, who appears in the guise of a French *dansuer* at the house of an irascible old commodore in order to disgust the latter with an alliance he had made years before, by which his only daughter is engaged to the son—whom he has never seen—of an old friend. The disguise is assumed by the Hon. Mrs. Margaret Vane, a dashing widow, and a friend of the betrothed daughter, and the fun is increased by the appearance, at an inopportune time, of the wrongly personated hero, who turns out to be a captivating fellow, and the assignment of these two to the same night quarters. Miss Barry displays engaging comedy talent, and is a woman of rare physical gifts. There is much in her work to enjoy, and little unenjoyable or in fault that is not susceptible of amendment or perfection.

ALBANY EVENING UNION, Feb. 20, 1891.

Helen Barry and a thoroughly excellent company presented A Night's Frolic last night at Proctor's. From the rise of the curtain to the final drop it was received with enthusiastic favor. The play itself is a wondrously clever comedy of the same class as The Private Secretary, though differing from it entirely in motive. It comes, as most of these delightful comedies do, from Germany and is seen here in American dress. There is not a dull line in it, and the situations and complications suffice to keep the audience almost continually in a roar of laughter. It is a happy relief from the horse-play, knockabout monstrosities called "farce comedies."

Miss Barry, for the first time in her dramatic career, appears as a comedienne and makes a most decided success. Hitherto she has been identified with emotional and strongly dramatic roles, in which she has been successful in America, but now she strikes a vein in which success is positive and certain. Her performance last night must be considered as one of the cleverest bits of comedy work that Albany has seen in many a day. If her efforts call for so much praise, those of her company call for no less. The performance as a whole was one of those rare ones in which all unite in praising.

THE TROY STANDARD, Feb. 17, 1891.

PLAYGOERS PLEASED.

HELEN BARRY'S HIT AT THE GRISWOLD LAST NIGHT.

An immense hit are the words which best describe Miss Helen Barry's presentation of A Night's Frolic at the Griswold last evening. Miss Barry is no stranger to Trojan audiences, and the popularity of this charming actress was attested by recalls at the end of each act. It was the initial performance of the comedy A Night's Frolic. It is constructed upon a complication of misunderstandings and deceptions which naturally lead up to the most ludicrous situations, and which bring forth tours of laughter from the audience.

Miss Barry's make up and acting as the handsome captain is the very acme of dramatic art. She succeeds admirably in disgusting the old commodore, but runs up against snags when she encounters the real French captain, with whom she endeavors to fight a duel and by her effeminacy discloses her sex. It is incontestably the cleverest comedy that has appeared in Troy this season. It is refined and funny. Every character in it is a good one, and Miss Barry in selecting her support was apparently governed by the rule that none but artists need apply.

A Night's Frolic should be witnessed by all who enjoy first-class comedy presented by real actors. To-night, to-morrow night and to-morrow matinee Miss Barry will appear in what is without doubt her biggest hit.

TROY TIMES, Feb. 17, 1891.

Before a large and representative audience, at the Griswold Opera House last night, Miss Helen Barry produced for the first time a rollicking comedy entitled A Night's Frolic, suggested, the play bill says, by the author of The Private Secretary. As the ingenious widow, Miss Barry gave a clear cut, graceful impersonation, full of dash and spirits with just a suggestion of mild maliciousness—what might be called piquancy, were it not so artful. But it was in the costume of a French officer that her most difficult acting was done. Her rapid alternations of masculine and feminine characteristics, her keen sense of humor, displayed even in the face of such trials as a barking dog, a duel with an adept fencer, the necessity of tossing off great gulps of old Burgundy and the spectacle of a wearied male about to unbutton his collar and remove his vest, and her manifest fertility of resources throughout displayed Miss Barry's acknowledged ability to perfection. A Night's Frolic will rank as one of the distinct comedy successes of the season.

THE TROY STANDARD, Feb. 17, 1891.

A Night's Frolic, presented for the first time at the Griswold last evening, proved to be a rollicking comedy, and delighted those who saw it. Its dialogue is racy, situations ridiculously funny, and the thread of the story is unraveled in a manner which keeps the interest alive from the opening to the close. Helen Barry, who has been seen here to advantage on other occasions, made many new friends and re-established her claim to popularity last night in the character of the Hon. Mrs. Margaret Vane, better known as "Lady Betty," who gets herself into most laughable dilemmas by not minding her own business. The star received hearty endorsement as the play progressed, and was obliged to appear before the curtain at the close of the second act, in response to applause. A Night's Frolic promises to be a happy venture. As its name indicates, it is full of frolic and overflowing with good feeling.

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